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THE NEW YORK DRAMATIC MIRROR

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JEROME SYKES.

M. S. L. 1898



If I were a playwright I would certainly introduce the new and interesting type of man as exemplified in the society jockey of to-day in the person of Mr. "Tod" Sloane, who was in New York last week en route from London to San Francisco.

Here is a young man who has literally ridden himself into fame—ridden into the houses of the British aristocracy. He has as many engagements, letters, cards and calls upon his time as though he were a professional beauty. He has seventeen trunks of clothes and a valet. He has grown rich within a few years. Through his association with people of note abroad he has picked up a certain veneer of expression and manner that will carry him through life as successfully as it has taken him past the winning post many times.

As the central figure for an up-to-date comedy "Tod" Sloane could not fail to be interesting. His views on the theatre struck me as unique. "I like to go to the theatre," he said, "not so much for the play as to see the people."

Here is a little verse the Matinee Girl wrote the other day when some one bet her there was no rhyme for sealskin. It is called "Cause and Effect":

When the bloom is on her sealskin
Jacket Russian violets have slept on;
Then his pocketbook of sealskin.
Looks as though it had been stepped on:

This is original, as are all of my poems. I won a pound of Huyler's on it.

Why is it that opera singers are so dreadfully haughty and hard to see? One can see great actors and famous people of all sorts without very great trouble, as a rule.

Most of these people seem to realize that while reporting for a paper is not the noblest vocation in the world, it is, nevertheless, as necessary to the writer as the profession of the actor, lecturer, explorer, or minister.

But with the operatic diva everything is different. Not only does she disdain to see the reporter who has been assigned to interview her, but she makes the matter much worse by making engagements which she breaks with as little compunction as she would tear up a bit of paper.

It is a difficult and disappointing thing to realize that a beautiful voice does not always accompany a generous, courteous nature.

I hate to think that the artist must necessarily be a female cad just because she happens to have a sweet voice.

But so many people are disappointing in this world that it is always a pleasure to record one of the other sort.

Last week I had one really good time. It was the afternoon I met Sophy Lory, the artist whose clever work in the Christmas Minion awoke such general admiration.

Miss Lory is a Washington girl who came on from New York in order to be nearer the magazine, the books and the pictures. She is one of the hard-working, earnest sort of women that command your admiration and respect in this age of frivolousness and superficiality.

She can do almost every kind of work. Her posters are delightfully unique and Frenchy without being imitations. Her miniatures are delicate and wonderful bits of work. Her designs in embroidery, her book covers, all show wonderful originality and skill in execution. She has done more than command the success which she has achieved since coming to New York—she has deserved it.

Her personality is as picturesque as her work. She is a slight, dark-eyed young woman with a somewhat Egyptian cast of face. At her work she wears a velvet blouse over fresh white linen shirt waists. Her studio is a maze of beautiful rugs, draperies, armor, masques, old china and photographs and books.

The black cat that figures in so many of her posters and drawings exists in real life. It is called Ben Hur.

"Why?" I asked. I expected some story of the artist's fondness for Wallace's hero.

"Well," she answered, "we had the cat some time before we were quite certain as to its sex. When we discovered that we decided to name the cat. What shall we call it? Then we finally agreed that it had been here so long that we'd just keep on calling it that."

Is there anything in the world as pleasing to read as a timely verse? It always makes me mad to have a sapolio sonnet staring me in the face from a horse car panel when I am thinking great thoughts and wondering with inward glee if the conductor has really forgotten about my fare.

It was on such an occasion recently that out of sheer mirthfulness of spirit I indited the following lines. They are ("After Munkittrick"). I've called them that because it is so much more artistic to have the thing in parenthesis in place of an ordinary title. Only be dense enough and you'll force your reader to respect you even if he cannot understand you.

This is it (to be spoken):

When the chin is on the chilla
And the seal is on the skinnie
Then it is that Sweetie Priscilla
Strykes me for my hard earned time.
Asks for money yeelpit ye pinne.
To buy fures to wrappe her inne.
When the chin is on the chilla
And the seal is on the skinnie:

Nine lines, aren't they? I never had any

trouble writing verses of that sort. It's trying to sell them that causes all the trouble.
"I really ought to be writing librettos for great operas. Don't you think so—now, honestly?"

May Irwin has a new "coon" song, I understand. The refrain complains that "You're growing cold!" I believe that while she sings it a sealskin saque is to be handed to her from the wings, while a light fall of snow will flutter down from the flies. Which is one of Mr. Aronson's ideas.

THE MATINEE GIRL.

JEROME SYKES.

Jerome Sykes, whose portrait is to be found upon the first page of this issue of THE MINION, was born at Washington, D. C., and is a graduate of Princeton University. With the Princeton Glee Club he visited Europe and there encountered a Parisian impresario, who was so convinced of the possibilities of the young American's magnificent voice that Mr. Sykes was persuaded to remain abroad for two years of study and vocal training. Declining many flattering offers to sing on the continent, Mr. Sykes returned to his native land, where his success as a comic opera comedian has been uninterrupted.

With Marie Tempest in the original Casino production of The Fencing Master, Mr. Sykes won a high place in metropolitan esteem by his capital singing and his excellent work as a comedian. Very successful engagements followed in Robin Hood and, last season, with the Lillian Russell Opera company in An American Beauty.

During the Summer Mr. Sykes appeared for a brief period in the original production of One (then A) Round of Pleasure, in this city, and later joined the Broadway Theatre Opera company, as a member of which organization he is now scoring his most pronounced triumph as Foxy Quiller, the exceedingly humorous constable in The Highwayman. Apart from his capital singing in this role, Mr. Sykes offers a very clever character sketch of the vain, pompous, bragging, yet timorous Quiller, and his many funny lines are spoken with keenest appreciation of their humor.

ELKS' LARGEST INITIATION.

Jan. 18 will long be remembered by the Fort Wayne, Ind., Elks, it being the day of the initiation of the largest number of candidates ever taken into the order. Last Fall the members of the lodge decided to open the books for the acceptance of members, and the men who composed the order at that time went to work to register new members. Their labors covered a period of several months, and the results have been most wonderful. The initiating team of the lodge, No. 135, put one hundred members through the process which made them full members of the organization.

The entire lodge composed the Reception Committee, and early in the morning sub-committees went to the depots to receive visiting brethren. During the afternoon delegations arrived from Toledo, Defiance, Marion, Ohio; Lafayette, Logansport, Peru, Kokomo, Grand Rapids, Kalamazoo, Chicago, Cincinnati, Findlay, and Marion, Ind. Among the distinguished visitors were: D. L. Watson, of Terre Haute, District Deputy for Southern Indiana; A. B. Armstrong, of Kokomo, District Deputy for Northern Indiana, and John Galvin, of Cincinnati, a prominent candidate for Grand Exalted Ruler.

Good cheer, such as is always found at the social sessions of the Elks, was abundant, and those assembled about the banquet board had all the enjoyment that could be crowded into the space of three hours.

"IMMEDIATE AND SUBSTANTIAL RETURNS."

The following letter from the manager of the Winnipeg Theatre, Winnipeg, Man.; the Metropolitan Theatre, Grand Forks, N. D., and the Fargo Opera House, Fargo, N. D., shows the great value of THE MINION as an advertising medium:

WINNIPEG, Jan. 24, 1898.

New York Dramatic Mirror, 1132 Broadway, New York:

Inclosed find draft to cover my account.

As a result of the advertisement in THE MINION I have secured two strong attractions for "Bonspiel" week.

In fact, I have never yet failed to get immediate and substantial returns from investments in your advertising columns.

Very truly yours,

C. P. WALKER.

CHARLES COGHAN QUALIFIES HIS LINES.

Charles Coghlan and his company gave a professional matinee of The Royal Box at the Garden Theatre last Tuesday, before a very large and highly appreciative audience of players. Mr. Coghlan, when called upon for a speech, took occasion to qualify in great measure the lines uttered by him in the play in the scene when the actor, Clarence, advises Celia Pryse against the life of the stage. These lines, which were printed upon parchment and distributed as souvenirs during the recent engagement of Mr. Coghlan at the Fifth Avenue Theatre, had given rise to no little comment for the reason that their language is especially forceful and admits of no misconstruction. In his speech Mr. Coghlan referred to these lines and expressed the wish to disclaim, as a veteran, any belief in their truth, declaring that he had found the people of the stage quite like those in other walks of life.

AN ALASKAN ENTERPRISE.

E. J. Carpenter is now in Portland, Ore., arranging to take the Sanford Dodge company to Alaska. He believes that a good stock company would pay in that section, and if arrangements are made he will take a company of twelve people to the frozen north.

GOSSIP OF THE TOWN.

The Penn Mutual Life Insurance company and Lotta M. Crabtree secured judgments for \$46,125 and \$22,694.31 respectively, at Akron, Ohio, last week, against the estate of the late Henry E. Abbey. The judgments were taken on real estate mortgages.

Blanche Chapman has resigned from The Isle of Champagne.

Madame Carina Jordan was removed last week from a hospital to her home in Mount Vernon, N. Y.

Mrs. Oscar Hall (Josie Winters) joined Murray and Mack, on January 25, at Kansas City.

Fred W. Peters retired from George W. Monroe's company at the close of the Brooklyn engagement.

Mrs. Helen McGowen rejoined A Thoroughbred at Columbus, Texas, on January 24, after being out of the cast for a week, suffering with peritonitis.

W. H. Barry, of the Alhambra Theatre, Chicago, has decided to delay the opening of The Air Ship, Joseph M. Gaites' new farce-comedy, until the beginning of the regular season. The tour will open about Sept. 1.

The annual tour of the Lyceum Theatre Stock company will begin about April 1.

Harriet Bond has retired from May Irwin's company, and is recovering from an attack of appendicitis. Edythe Totten has replaced her in The Swell Miss Fitzwell, at the Bijou.

Jean Renolds has closed a two weeks' special engagement at Forepaugh's Theatre, Philadelphia. The press were unanimous in praise of her acting. Mrs. Forepaugh has offered her a return engagement.

Mattie Nichols has already signed with the Russell Brothers for next season to play the leading soubrette role and to do her single specialty. She will join her sister, Alice, doing their acrobatic act in vaudeville until rehearsals commence in September.

Guy Brothers' Minstrels are playing to their usual good business, giving satisfaction everywhere by their high class entertainment to large audiences including many ladies. The company number thirty-two people, G. R. and W. H. Guy being the proprietors.

Carrie Whyte, daughter of Isadore Rnah, is to make her professional debut shortly, appearing with Roland Reed.

Seymour Stratton's Comedians, after being out continuously since Aug. 6, 1896, have been compelled to close because of the serious illness of Ina Cloughan, the leading lady, who has come to New York for treatment. T. Seymour Stratton will present for a brief time his own plays, assisted by amateurs, for local benefits, under management of C. W. Stanley.

The Isaac Payton Comedy company has found business excellent in Eastern Kansas.

Henry Miller will present The Master, by Stewart Ogilvie, at the Garden Theatre, in this city, on February 21.

Fanny Rice will be seen in New York in the Spring, when she will present a revised version of At the French Ball, and a new comedy.

Digby Bell will present The Hoosier Doctor, for the first time here, at the Fourteenth Street Theatre, in March.

Will Chapman and Blanche Warren are said to be pirating Lynwood, Kentucky, Mountain Pink, and My Partner, at the Cœur d'Alene Theatre, Spokane, Wash.

The Victoria Cross, the successful English melodrama by J. W. Whitbread, probably will be produced this season at the Fourteenth Street Theatre.

Murray and Mack will not separate as has been reported, but will continue to star together. They will revive Finnigan's Ball rewritten up to date, and will remain under the management of Joe W. Spears.

N. L. Kellogg has secured Hands Across the Sea and will take it out in about two years with an entirely new scenic outfit. A number of changes will be made in the cast.

The esteem in which Charles C. Brandt was held by the members of The Prisoner of Zenda company, was shown when Mr. Brandt closed his season with that company recently in Memphis. At his last performance he was called from his dressing-room, and while out a traveling bag and a roll of parchment were left on his dressing table. Mr. Brandt's surprise on returning was exceeded only by his gratitude toward his fellow players. The traveling bag, a beautiful "Gladstone," was marked with Mr. Brandt's monogram in sterling silver on the side, and on the tag in the same material read "Charles C. Brandt, from The Prisoner of Zenda Co." On the parchment, signed by the entire company, was the following: "Lyceum Theatre, Memphis, Tenn., Jan. 15, 1898. To Charles C. Brandt, from the members of Daniel Frohman's The Prisoner of Zenda company. Our regret at parting is exceeded only by the fervor of our wishes for his future welfare and success. Let this grip be symbolical of the 'grip' of friendship, which we are ever ready to extend."

Charlotte Lambert, the clever singer and ingenue, late of Augustin Daly's company, has quite recovered from her illness, and is once more seen on the Rialto.

E. E. Rice will present The Ballet Girl at the Park Theatre, Boston, on Feb. 7, for four weeks.

Robert Campbell left for a Western trip on Friday.

Carrie Lee Stoye has had three songs specially written for her by Eleanor Brewer, of White Sulphur Springs. The words of one of them were composed by Miss Stoye.

The Boston Cadets may arrange to present R. A. Barnett's new play, The Queen of the Ballet, in this city on Feb. 21 and 22.



W. S. Hart, who made his New York stellar debut last evening, at the People's Theatre, presenting The Man in the Iron Mask, has been most successful upon his initial starring tour. The third act of the version used by Mr. Hart has been adapted expressly for him from the romances of Alexander Dumas, and is protected by copyright.

Reuben Fax is winning unlimited praise for his excellent impersonation of the Bishop of Ballarat in What Happened to Jones, a really remarkable blending of character portraiture and true humorous conception.

Tom Martin, the versatile whistler, has become a member of the Western Stranger in New York company, and seems to be making a hit in his character acting of the part of Baron Sanda.

Miss Vitte, a soprano of considerable merit, sang the role of Felina in the Castle Square Opera company's presentation of Mignon the latter part of the week at the American Theatre.

The Peruchi-Beldoni company opened at Athens, Ga., Jan. 17, to a large audience, presenting A Warm Baby. The roster: Peruchi and Johnston, proprietors; Edwin A. Davis, stage manager; John D. Wyatt, advance representative; George Casseberry, electrician; Frank S. Oliver, master of transportation; Grace Earl, musical director; Eleanor Beldoni, Pearl Berry, Daisy Carleton, Hazel Carleton, Mrs. Lora Carleton, Gwynne Cushman, Mrs. George H. Johnston, Grace Earl, Chelso Peruchi, G. H. Johnston, Edwin A. Davis, Cam Bailey, Thomas P. Jackson, George Casseberry, John D. Wyatt, and Master Don Chelso. Business is excellent.

Rachelle Renard, starring in Leah and Ingo-marr, is meeting with success over the New England Circuit, and will appear in this city in March, presenting Leah.

The corrected roster for Cuba's Vow follows: Leander Blanden, L. D. Blondell, C. W. Goodrich, Terese Deagle, Kathryn Davenport, Josephine Brittain, Rose Evans, E. A. Clark, F. L. Brownlee, Joseph Fitzpatrick, John M. Welch, Hugh Miller, Charles McCloskey, F. Remington Wiswell, W. B. Langston, Mac M. Barnes, L. W. Browning, W. L. Langdon, Harley Merry, director; J. A. E. Keagy, business manager; Charles Robie, treasurer; E. A. Higgins, advance representative; Mac M. Barnes, stage manager; Mitchell Smith, machinist; L. W. Browning, properties.

While arranging for William Barry to play at the National Home for Disabled Volunteer Soldiers, at Hampton, Va., Manager George E. Gouge met Governor Woonfin and found that they were schoolmates. The Governor served in the Tenth Massachusetts Battery, and the manager in the Eleventh Massachusetts Battery, both of Boston. Governor Woonfin has commanded the home for twenty-five years.

William H. Chase and Henrietta St. Felix are now in the twenty-third week of their third season with James R. Waite's Comedy company (Western).

Edwin Lawrence will appear next season in an elaborate production of Richard III.

The Log Cabin Colored Minstrels, under management of the American Lyceum Bureau, will open on Feb. 25 in Wisconsin.

C. Sturte Johnson, who left this city with Lost in Nowhere to play in England, is appearing in the tramp roles with much success, and is scoring in English songs. He will return to New York about May 1.

The American Lyceum Bureau is preparing a souvenir to be given to all ladies buying reserved seats for the Elsie de Tournay attraction. Mlle. de Tournay was compelled to cancel ten days of her route recently, on account of a severe cold. She recently received from France a beautiful necklace of pearls as a token of remembrance from a few of her schoolgirl friends at her home in Paris.

A feature new to THE MIRROR, a bulletin giving the name, location and current attraction of all places of amusement in New York and Brooklyn, was introduced last week through the courtesy of The Schenck Cooper company, publishers. The arrangement of this column was originated by Mr. Cooper in 1881. It is the most concise form possible in which to present a record of the week's theatrical doings, and will be found invaluable for reference as to the length of metropolitan runs.

OTHER CITIES.

BROOKLYN.

SATURDAY, Jan. 29.

An excellent and altogether pleasing revival of the Senator has served to make Mr. Crane's annual engagement on this side of the river a very pleasant one during the current week at the Montauk, where the regular patrons of Colonel Sim's hand-some establishment have enjoyed a rendition of David D. Lloyd's comedy comparing more than favorably with its presentation during the two notable runs of over one hundred consecutive performances each that this play attained on successive seasons some years ago at the Star Theatre. The most artistic enactment has been that of Percy Brooks, whose delineation of Elias Dorman was not only technically perfect, but also exhibited a highly sympathetic temperament. The Hannibal Rivers of W. H. Crane appeals as forcibly as ever to those who are thoroughly American and proud of it. Prolonged repetition has not caused Mr. Crane to shade one jot in either his interest or finish. The role of Mrs. Rivers, so linked with pleasant recollections of the late George D. Brown, is now assumed by Annie Irish, who gave it with skill and humor, exhibiting incidentally some handsome costumes that were not only costly, but becoming as well. The Josie Armstrong of Frances Stevens proved to be a rollicking and mirth infectious creation that found general favor, as for that matter did the entire cast, not a single part being in the hands of less capable hands. Julia Marlowe next comes for a fortnight, her first week being devoted to The Countess Valenza, the second being taken up with a repertoire.

A varied programme has been on at the Amphion, where The Cat and the Cherub has received its first presentation in Brooklyn. Chester Bailey Fernald's Chinese play is interesting, but not equal to the one that preceded it here some weeks ago. Neither was it as elaborately produced either in detail or scenic accessories. The part of the Doctor as portrayed by William Beach was, however, a characterization to be long remembered. A comedy that followed, entitled A Gay Deceiver, by Paul Wistach, was fairly amusing and adequately acted, but was handicapped in being used as a medium for the introduction of Anna Held, whose act served as an anti-climax, for after her "turn" was finished a large percentage of those present seemed to have no further interest in that which was to follow, but left immediately, making any amount of trouble in so doing, to the discomfort of those that remained. A startling reminder that time flies has been impressed upon those who remember M. A. Kennedy as the trim and dapper garbed leading man at the old Brooklyn Theatre, in comedies like A Happy Pair, with Lillian Conway as Mrs. Honey-ton, and then take note during the current week of the same "Mike" Kennedy, now of rotund form, serving as a mugging foil to Anna Held in one of her risqué songs. Manager Lee Ottolengui's next feature will be My Friend from India.

The second week of The Circus Girl at the Columbia has been no more prolific of artistic results than the first. The addition of Gladys Wallis to the cast has brightened it up a bit, but as the Brooklyn Eagle said on Tuesday, "Amanda Fabris, with the exception of Mabel Baker, is the only one in the place who can project her voice beyond the foot-lights." For the ensuing week Manager Harry Mann will dispel the gloom of the past fortnight with The Idol's Eye, which, from the fact that there is but one Frank Daniels, and that No. 2 and 3 are to him a thing unknown, will savor of the jollity and merit that marked its recent run at the Broadway Theatre.

Another acceptable revival to good results at the Park has been the production of the old-time melodrama, The Streets of New York, which has been meritoriously given by the excellent resident stock; Henrietta Crossman, Howell Hansel, Daisy Lovering, Robert Hanson, and William Davidson, as usual, securing themselves with marked credit. The daily matinees, which have been in force here since September, were this week discontinued, hereafter afternoon performances being given only on Wednesdays and Saturdays, also holidays. The next selection here is The Ticket of Leave Man.

Kelly and Mason, who "Who Who" have filled the week at the Grand Opera House. The somewhat unusual feature of seeing two colored comedians "doubling" repeatedly and taking more than equal prominence in a company otherwise white is noticeable with this organization. Edward Goggin and his really amusing partner, Charlie Davis, who last season were two notable features with the Black Patti troupe, have been brought next to the principals, Kelly and Mason. Manager Frank Kihlholz next exhibits The Pacific Mail, strengthened for this engagement by that latest light in the dramatic firmament, Kid McCoy, who enters the profession via the prize ring.

At the Gaiety a large business has been done with Hanson's Superior Manager Bennett Wilson following it with that best of all male impersonators, Vesta Tilley, who has never been on view before in this locality.

The Great Train Robbery, with its manifold chain of theatrical horrors, has stirred deeply the attention of the Bijou's patrons, who like that sort of pebbles, and the men will not be allowed to flag in the seat by Manager Harry C. Kennedy, who next puts on The Electrician.

Of the ten numbers in the olio at Hyde and Behnman's, the three Powers Brothers have contributed two, opening the bill with a pedestal skate dance, and bringing the curtain down with a comic bicycle act. The two best features have been Odell Williams and his clever support in an interesting sketch running twenty-two minutes, called The Judge's Wooing, and Lydia Yeaman-Titus, ably assisted by her husband, F. J. Titus, a facile and finished pianist. Mrs. Titus shows the finished artist in whatever she attempts. Whether it be her agreeable and popular rendition of a ballad, a touching bit of recitation, a glimpse of character impersonation, an imitatively given "coon" song, a humorous touch of "Irishism," or her famous Baby recital; she is simply perfection in each and all. Other specialties have been Dan and William Collins in songs and jig steps; Watson, a singer and Edward the Dramatic Agent; James W. Reagan in Irish ballads; T. Nelson Downs, marvelous expert in the palming of coins; William H. Windom, whose peculiar quality of singing voice, aided by five colored warblers, seemed to find much approval with his hearers; James and Fanny Donovan should make an effort for the securing of new material. No two performers in the vaudeville are apparently better satisfied with themselves than this man and woman, who have continued to use the same old patter, business, and even music, without the slightest change for six years. The self satisfaction above alluded to does not seem to be endorsed by the majority of their hearers. Another house selection is named for the ensuing week.

The American, after a week of The Midnight Flood, will divide the coming one equally between The Dear Irish Home and The Cruisken Lawn.

Weber's Parisian Widows have attracted a goodly show of attention at the Empire, where Manager James E. Barnes follows them with Al Reeves' Burlesques.

Louis Frey's troupe of players have given Storm-beaten creditably at the Lyceum, where The Blue and Gray are next to be seen.

Al Reeves and support have filled the Star satisfactorily, where Manager Risoli next takes an inning with Gus Hill's people augmented with Steve Brodie.

The Unique has garnered considerable coin with a house show which Manager Frank B. Carr evicts in favor of The Merry Maidens.

Jennie and Arthur Dunn, with Amelia Glover, have been the bright particular features at the Brooklyn Music Hall, where the clever Midgley has also had a hearty welcome. The other talent enlisted has numbered Viola Sheldon, Snyder and Buckley, John Hartly, also Dixon, Bowers and Dixon.

Manager Edwin Knowles, of the Fifth Avenue, has engaged the Academy of Music for the week beginning Feb. 21—Augustin Daly's production of The Geisha for four performances there, beginning on Jan. 25, under the local direction of his brother-in-law, James C. Duff, has been rewarded with an excellent attendance. The original scenery and a cast embracing Nancy McIntosh, James T. Fox, Virginia Earl, John Steger, and Helma Nelson, have completely overshadowed the final portion of The Circus Girl's fortnight at the Columbia.—A new

ordinance, now in preparation for adoption by the Borough Council is said, contemplating making imperative the placing on all local theatre tickets in bold black type the exact price they are sold at from the box-office window. Heretofore, a difference in the color of the pasteboard has been the principal mark of distinction, in some cases the cost being entirely omitted, and in other instances printed only in the smallest possible figures. The proposed new law should be speedily passed, it representing voracious and unprincipled ticket speculators, and also removing a frequent cause of complaint or dispute between the public and those who officiate in the box-offices of some theatres.

SCIENCE COOPER.

SAN FRANCISCO.

Courted Into Court has been the bill at the California 17-23. Marie Dressler as Dottie Dimple has certainly carried off the honors in an unmistakable fashion. John C. Rice, John C. Sparks, Oscar Pigman, and Jacques Kruger are all excellent in their respective roles.

At the Tivoli Brian Boru has been the bill 17-24, and while business was somewhat small at the commencement, it has improved through the week. Indeed, it is a charming opera, and deserves better notices than it has received. The opera is excellently staged and correctly costumed, and all the parts are capably handled. John Raffael is heard to advantage as Don Juan, the foster brother of Ireland's champion, and Arthur Donaldson in the title-role is particularly happy. Fred Kavanagh makes the most of Johnny Dugan, and Edith Ball and Tom Leary furnish the comedy element satisfactorily. Florence Walcott's sweet soprano is well suited to the music of Erin, and her duets with Arthur Donaldson are particularly fine. This opera will be continued until further notice. The Pearl of Pekin is in preparation.

There has been no diminution in the size of audiences at the Baldwin 17-25, where The Man from Mexico is in its second week. Indeed, this farce is one that can be seen more than once, and it is safe to say that were it to remain another week the house would be filled nightly. Willie Collier is certainly irresistible in his impersonation of Benjamin Fitzhugh, and wins many curtain calls night after night. The Girl from Paris 24-25.

A certain-raiser by Frederick Paulding, entitled A Man's Love, has preceded Forbidden Fruit at the Alcazar 17-23, and it has proved the ability of this gentleman as a playwright. The author himself plays the part of Cecil, a cripple, in a natural and convincing manner, displaying strong dramatic work. The remaining roles are well played by other members of the co. Forbidden Fruit is an amusing comedy, and the author himself plays the part of Cecil, a cripple, in a natural and convincing manner, displaying strong dramatic work. The remaining roles are well played by other members of the co. Forbidden Fruit is an amusing comedy, and the author himself plays the part of Cecil, a cripple, in a natural and convincing manner, displaying strong dramatic work.

Early in March the Alcazar co. will revive The First Born, which is always sure of doing a good business here. The management also contemplates organizing a stock company with a repertoire consisting of The Girl Left Behind Me, Charlie's Aunt, and The First Born. Harry Carson Clarke's co. reached here from New York 13, and rehearsals of What Happened to Jones were commenced immediately. Since the announcement of the organization of a co. by Mr. Clarke he has received so many applications for time on the coast that he has about decided to abandon his tour to Honolulu, which he contemplated making in April.

The work of re-auditing the Columbia after the recent conflagration is progressing rapidly. New heating and electrical appliances will be advantageously placed in the theatre, and everything will be as bright and new as carpenters, painters and upholsterers can make it.

George H. Broadhurst will stage the production of What Happened to Jones when it goes on the road, and the stage manager for Mr. Clarke will be Philip Calvert. Charles W. Terris has a prominent character role in this co. W. W. KAUFMAN.

BUFFALO.

The Buffalo Permanent Opera co. presented The Chimes of Normandy at the Star 24-26. The amateurs did exceptionally well in this bright opera; but attendance was only fair. Prominent in the cast was Edith Clarke. Others scoring hits were Edith Sweet, J. F. Thomas, H. Wakefield, and H. Wallace. The production was staged by George Hager, and was given under the direction of William F. Sheehan. The Wedding Day 27-29. The Sunshine of Paradise Alley 31-Feb. 2. Thomas W. Keene 3-5.

The Lyceum has done a phenomenal business the past month. The Byrnes Brothers in Ben proved a box office success to this state of business. The house has been sold out every night 24-29, and the orchestra has been placed under the stage. The production itself is none too good, the acrobatic work of the Byrnes Brothers proving to be the best feature of the performance. The scenic effects were sometimes startling, but the comedy and everything will be as bright and new as carpenters, painters and upholsterers can make it.

The regular concert of the Symphony Orchestra was given 21 to large attendance. David Bispham was the soloist, and he was enthusiastically received. Oliver Wallace, who played Ruth with The Girl from Paris, has been nearly recovered from the injury sustained by a fall during the engagement.

Notice has been received here of the benefit to be tendered Frank Girard, an old professional at the Bijou Theatre, Brooklyn, by the Brooklyn Elks. Mr. Girard is the founder of the local lodge, and an honorary life member thereof. The local lodge has responded handsomely.

Grace Spencer, well known here, has been confined to her home for several days with a slight attack of pneumonia. Her friends are pleased to learn that she is out of danger.

William H. Haggood has organized a minstrel co. to play one-night stands in the smaller cities of the State. The tour will be under Mr. Haggood's direction, and he will do his well known Dutch sketch.

The Seventy-fourth Regiment Band will give a sacred concert at Music Hall 33. Leland T. Powers will present 25 his new play called Borrowed Spectacles at this house.

Manager G. H. Haggood announces the opening of the Wonderland for Feb. 7. The house has been entirely remodeled and refitted.

Strong rivalry exists between the managements of the Garden and the Court Street Theatres. The result we hope will be good vaudeville attractions in this city. Both Manager Sheehan and Manager Wedg-farth have been in New York the past week booking artists.

During the recent engagement of The Brownies in Denver, Eva Tanguay, of the co., was presented with some valuable Klondike nuggets direct from Alaska.

DETROIT.

The Russell, Fox, and D'Angelis co. opened at the Empire 23 in The Wedding Day before a large audience. Jefferson D'Angelis bears the principal burden of the fun making, but he is not overtaxed in that line all as he would be equal to anything in that line. Lillian Russell and Della Fox are charming in their respective roles. Lucille Saunders is the possessor of a fine contralto voice. The cast altogether is a strong one. William Pruette, Thomas Greene, Samuel J. Slade, Albert M. Guckin, and Charles W.

Allison are artists who would lend strength to any organization. The engagement was for three nights only. 24-26. Dignity Bell 27-29.

A Black Sheep is at the Lyceum 25-29. Edward Garvie as Hot Stuff takes the honors, but he is splendidly supported. Some of the principals of the co. are Charles Chappelle, Richard Sherman, Arthur Benson, Joseph Satus, A. J. Lyman, Frank Letoma, Nellie Thompson, and Rose Graham. Joseph Murphy 30-Feb. 5.

The Last Stroke is at Whitney's 23-29. The co. handling it is one of merit. Bob Fitzsimmons follows. KIMBALL.

LOUISVILLE.

The Lilliputians in The Fair at Middletown, their new play, occupied the Auditorium 24-26. The engagement was notable from the fact that this famed organization appeared for the first time here in English. The production was up to the standard established, the ballet and costumes being particularly noticeable for their excellence. The diminutive comedians were, of course, received with the same favor as upon former visits. The Chicago Orchestra will give two concerts Feb. 1, 2.

Ensigne Blair made her first appearance in Louisville as a star 24-25. Macaulay's, presenting Camille, East Lynne, and Carmen, she is supported by a first class co. and made an excellent impression. A Stranger in New York 27-29.

When London Sleeps at the Avenue week 23-29 proved one of the most potent attractions at that house so far this season. The co. is good, the play interesting, and the setting much beyond the ordinary. It attracted good business. On the Suwanee River 31-Feb. 5.

The Meffert Stock co. successfully presented The Banker's Daughter at the Temple 24-29. On account of the absence of Oscar Eagle, Willard Blackmore played the part of John Strebolen. The attraction was an unusually good one.

Oscar Eagle, who was seriously injured by a pistol shot while playing a part in The Lights of London 26, is still confined to his room, but is progressing rapidly toward recovery and expects to be again in the cast of the Meffert Stock co. within a fortnight. Julian Munoz, a local musician of repute, is being very ill at his home in this city, and his friends have arranged a benefit to be given Feb. 8. Mr. Munoz plays skillfully the mandolin and guitar, and does a whistling specialty that is equal to anything attempted on the professional stage.

Louisville musicians announce an ambitious attempt in a concert to be given at the Auditorium in the near future, when the Faust music will be sung without costume. The principal parts will be entrusted to the best Louisville singers and there will be a chorus of 150 voices.

Lawrence Griffith, a Louisville boy, who has been playing small parts in the Meffert Stock co., has been entrusted with more important ones in the later productions, and it is gratifying to state that he is winning the applause of his audiences and receiving discriminating praise from the critics.

CHARLES D. CLARKE.

ST. PAUL.

A Bachelor's Honeymoon was presented at the Metropolitan Opera House 23-25 to fair audiences who enjoyed some hearty laughs. There are some very capable people in the cast who make the most of their parts, yet owing to its being a hastily rearranged co. on account of the illness of Camille Cleveland and absence of other members of the previous cast, there is a lack of unity and familiarity in lines and action that handicapped them. Miss Cleveland, the leading lady of the co., is ill at Chicago. Vella McLeod, her understudy, sustained the role acceptably. Nita Sykes as Minerva, the spinster, interpreted the part with becoming dignity. Virginia Jackson contributed a promising piece of character work as Marianne, the maid servant, and won merited recognition. The Doctor Schwartz of Robert Paton Gibbs was an admirable characterization. George F. Nash, William Winter Jefferson and the remainder of the co. were acceptable. Donnelly and Girard in The Geisha 27-29. The Sign of the Cross 31-Feb. 5. The Geisha 1-12.

The great drawing attraction at the New Grand Opera House 23-25 is McFadden's Row of Flats, produced for the first time on the local stage. The co. opened to S. R. O. breaking all previous records of the season. The piece is well staged and handsomely costumed. Some of the specialties introduced are decidedly good. Rich K. Mullen and Charles A. Loder are very droll and amusing. Estelle Wellington is bright, attractive and clever. Lizzie Conway does effective character work. George Leslie is very clever in acrobatic comedy work. Annie Dunn proved a bright, clever and promising little artist. Charles Loder's clever dance specialty caused the house. The Speck Brothers as the Yellow Kids were very funny; their burlesque sparring match introduced caught the audience and they were repeatedly recalled. The Cherry Pickers 30-Feb. 5.

The McFadden's Row of Flats co. left Milwaukee 22 at midnight and were bound until noon of 23. They procured a special at Waukegan, and traveled at great speed, arriving in St. Paul about 7:30 in the evening, and had to hustle to get to the theatre, set the stage and dress for the performance. The curtain was raised about 8:45.

The concert by the Seibert Orchestra at the Metropolitan Opera House 24 drew a large audience.

GEORGE H. COLGATE.

CLEVELAND.

One of the most notable attractions that visit our city is E. S. Willard, and this season he comes to us with a much more varied repertoire than usual, opening 24 in David Garrick, which was summarily staged. Mr. Willard's impersonation of David Garrick was masterly; in fact, the local critics spoke of it as being the best of Mr. Willard's efforts. The great English actor is ably assisted by Maud Hoffman, who shared the honors with him. The rest of the co. is excellent. A curtain-raiser, entitled The Interview, preceded David Garrick. Mr. Willard won fresh laurels in Tom Pinch 25. His characterization of this role shows his wonderful versatility, coming as it did after his play of the previous evening. The Martin Chuzzlewit of J. G. Taylor is well worthy of mention. This play was repeated 26. The Rogue's Corner 27. The Professor's Love Story 28. David Garrick matinee 29. The engagement closed with his wonderful impersonation of Cyrus Bleanrart in The Middleman Julia Arthur 31-Feb. 5. Flo Irwin entertained the clientele of the Lyceum 24-26 in The Widow Jones. Joseph Murphy 27-29. The Isle of Champagne 31-Feb. 5.

The Cleveland had The Great Diamond Robbery for its attraction 24-30. Peck's Bad Boy 31-Feb. 5. Henri Marteau played at Association Hall 24 under the auspices of the Fortnightly Musical Club.

Emma Johns, a young woman of this city, who has been studying under the best teachers abroad, and whom critics have pronounced a phenomenal pianist, will make her debut before a home audience at Association Hall Feb. 7.

The Cleveland Grave, our crack military organization, will give a grand minstrel performance at the Lyceum Feb. 7. As there are several old time burnt cork artists among the members of this celebrated co., there is no doubt that the entertainment furnished will be strictly first-class.

Mr. Willard has been a guest at many local society events during his stay in the city.

WILLIAM CRANTON.

PROVIDENCE.

My Friend from India did fairly well at the Providence 24-26. The comedy was enjoyed by the audience. The cast was most capable. Saturnalia, a new comic opera in three acts by two Providence gentlemen, Myron V. Frosch, librettist, and Louis M. Monroe, composer, was presented for the first time on any stage at the Providence 27-29 before large and friendly audiences. The action takes place at New Orleans during the celebration of the Mardi Gras carnival, and the story, in brief, is as follows: Theophilus Pastebloy, a gay New York club man, accompanied by his wife, Hepzibah, goes to New Orleans in search of their frivolous son, Richard, who intends to marry against his father's wishes. Theophilus wants his son to marry a millionaire's daughter, but the wife, believing that young people should have their own choice, aids Theophilus in his plan. Theophilus appears at the carnival and meets his old friend and chum, Archibald Goughly. Somewhat affected by champagne he forgets his paternal duties, causing all kinds of amusing situations. The second act opens at twilight on the planet Saturn, showing all the characters on the planet in different guises. The third act finds the

party in Hades. Theophilus is being shown around by Pluto, who afterward carries him into the very interior, and he is thrown into the fire, which brings an abrupt dark change back to the first act, showing Theophilus in the same position as he was at the start, but much wiser and better for his experiences. All things considered, the authors of Saturnalia are to be congratulated on their initial work. The libretto is very good, but it lacks comedy, and with this factor missing it drags in many places. The music, however, is excellent, and the opera is brimful of bright and tuneful melodies. There are good opportunities for the introduction of specialties, with which the opera would go much better. More chorus singing is also quite necessary, and like all other new compositions, it requires considerable pruning. The present co. was composed almost entirely of local singers, most of the principals being concert and church singers. The leading role of Theophilus was portrayed by Frank B. Blair, who worked very hard and handled the role admirably. C. B. Davis had an excellent opportunity to display his fine tenor voice and made one of the hits of the opera. Howard L. Krantz was very funny, and Alice Pittman-Wesley, George R. Clark, Kate La Feta Bosworth, and David J. White enacted their roles creditably. The opera was well staged under the direction of Howard L. Krantz, with a chorus of fifty, new scenery by Arthur Greenawald, and an orchestra of twenty-five. Viewed from an amateur standpoint, the authors have every reason to feel proud of Saturnalia. Jack and the Beanstalk 31-Feb. 5.

A Ward of France was at Keith's 24-29. A Boy Wanted 31-Feb. 5.

The Piske Jubilee Singers appeared at Infantry Hall 25 and gave one of their popular concerts.

The Sunday Telegram of 23 had an interesting article on dramatic art by Mrs. F. Pike.

HOWARD C. RIPLEY.

PORTLAND, ORE.

At the Marquand 17, 18 Janet Waldorf, with a good co., made her initial appearance here in The Hunchback and Ingomar to well filled houses. The latter will play a return here in February. The annual gymnastic exhibition of the Portland Turn Verein 19, under the instruction of Robert Krohn, was enjoyed by a large audience.

Cordray's drew large houses with Ned Monroe and Billy Hart's farce comedy. The Gay Matinee Girl, 16-22. Outside of Monroe and Hart, Charles H. Dean and Bob Whitewater was the only member of the co. whose comedy work deserves notice. We have seen better, cleverer and funnier farce-comedies than the G. M. G. here this season.

The Del Conte Italian Opera co. was attached here 15 for \$2.5 by Walter Wolf, a Portland attorney, representing E. Pincus, press agent of the Baldwin Theatre, San Francisco. Trouble was over some newspaper cuts which were ordered by the co. and were to have been delivered at Seattle, Wash., Dec. 27. When the co. left Seattle cuts had not been received, but arrived here a few days only prior to its attachment. Owing to their late arrival here the co. refused them. According to co.'s side of story, however, a compromise was reached between C. M. Idelman, its attorney, and Wolf, whereby \$10 was to be paid and cuts sent to Seattle, where they would be fully paid for. Co. says Wolf agreed to this, but after getting the \$10 immediately served attachment on co. in violation of agreement. For this reason co. refused cuts and will now sue for its \$10 paid Wolf. Apropos of this, the opera co. seems to have experienced very troublesome times in this region, due, undoubtedly, to the heavy expense under which it travels.

John Seltenreich is the new musical director at Cordray's. His musical selections have been appreciated greatly.

The Marquand has been selected for the reproduction by Miss Eager of the Marie Antoinette sets, instead of the Exposition, 31-Feb. 1. Miss Eager will also produce The Pied Piper of Hamelin in connection with the sets.

O. J. MITCHELL.

DENVER.

The most successful and popular offering thus far given by the Boston Lyric Stock co. was their very adequate and delightful production of The Bohemian Girl at the Broadway 16-22. Clara Lee, who done nothing better than her Arline; she was piquant, fetching and graceful throughout, and sang the role charmingly. J. K. Murray's rendition of "The Heart Bowed Down" was a most pleasant feature of the performance. Mr. Murray was forceful and magnetic in his acting. Nettie Bell, Led as the Gypsy Queen had a role splendidly suited to both her voice and personality, and the manner in which she sang and acted it left little to be desired. W. H. Clark showed himself to be possessed of comedy ability of high order, and as the leader of the Gypsies gave a clean-cut piece of work from a historical standpoint and, as he always does, used his splendid bass voice to excellent advantage. Richie Ling, upon the whole, was not equal to all the requirements of Thaddeus, but, while his work was somewhat weak and colorless in the earlier scenes, it was singularly good in the closing act, and this suggests the idea that, owing to the strain upon his voice consequent upon his steady appearances since the opening of the season, he found it necessary to save himself for the more trying vocal numbers allotted him, and with these he succeeded admirably.

Business splendid. Ship Ahoy 30-Feb. 5.

A 11 Time was the bill at the Orpheum 16-22, the leading characters being assumed by Messrs. Mel-don, Bell, and Underwood, and by Nettie Abbott and Lettie Le Vynne. Business fair.

The Brownies was the Tabor's bill 16-22. At Gay Coney Island 24-30.

F. E. CARSTAPHEN.

MILWAUKEE.

Mr. and Mrs. Russ Whyal in For Fair Virginia appeared at the Davidson 23-25 to moderate houses. Mrs. Whyal received much applause for her good work. Mr. Whyal shared the honors with Mable Taliaferro made a pronounced hit, and the rest of the co. acquitted themselves creditably. In the co. are E. F. Nagle, Joseph Zahner, Joseph Hazleton, and Viola Fortescue. The Geisha opened at the Davidson 26 to a good house. The leading roles are taken by Laura Milder, Lindy Costa, Kate Gilbert, Mabel Smith, John Park, Charles W. Swain, and Henry Gunson. Miss de Costa was the life of the performance, and received several enthusiastic recalls. Miss Milder was charming in the title-role. John Park handled his part skillfully and sang well, and Mark Smith and Charles W. Swain were imitable. The chorus was well in all other respects the opera was satisfactory. Donnelly and Girard 24.

At the Bijou The Cherry Pickers was the attraction 24. Next week Two Little Vagrants will play a return engagement.

Hans Hucklestein drew a good house at the Faust 25. Die Grosse Glucke will be presented 26 and Doctor Klaus 30. The Milwaukee Musical Society will hold a concert I, presenting Hegar's Manasse. The soloists will be Madame Anna Burch, Theodore Van York, and Rudolph Schmidt.

The old Academy of Music has been renamed the Lyceum and, the house is undergoing a general renovation, and will be reopened on Feb. 8 by local amateurs under the auspices of the Milwaukee Ethical Society.

C. L. N. NORRIS.

NEW ORLEANS.

At the Grand Opera House we have had Louis James in the romantic drama A Cavalier of France 23-30. The actor and his work are too well known to require favorable comment. In fact, everything Mr. James undertakes is done well. The play, which has merit, is from the pen of Epp William, a citizen of New Orleans, and one of its most gifted minds. Both author and actor were given an ovation on the opening night. The play drew well during the week. Othello was presented 27, and Spartacus 29. Francis Wilson in Half A King 31. Robert G. Ingersoll lecture 30. The Grand is being gorgeously decorated preparatory to the coming of Francis Wilson, who will be tendered a monster reception.

The Bostonians in The Serenade appeared here 23-30. Robin Hood was the offering 29. A Contented Woman 31.

What Happened to Jones was a good drawing card 23-30. On this occasion the management of the theatre lived up to its advertisement of original co., and the names of George C. Boniface, Jr., Anna Belmont, and Kathryn O'Brien on the programme were a sufficient guarantee to that effect. Business good. The Prisoner of Zenda 31.

E. P. Myerson, representing the French Opera

Troupe now in Costa Rica, is in the city with a view of bringing his co. here for an engagement of six weeks. Arrangements to that effect are about completed. The advent of an opera co. at a time when the Carnival season is at its height, insures its success. The co. will open in February.

JERSEY CITY.

Mr. and Mrs. Edwin Milton Royle came to the Academy of Music 24-25, playing Friends at the first four performances. It was the first presentation of the play in this city and it proved a very acceptable surprise. The comedy is exceptionally well written and enacted by a very capable co. Mr. Royle, Thaddeus Shine, Joseph Casack, Benjamin Graham, Frank Lyman, Mamie Dupont, and Selena Fetter Royle appeared in their respective parts to advantage and left nothing to be wished for, and gave a delightful performance. Captain Impudence was put on 25 for the remainder of the engagement, and again the co. did excellent work. The play was well received, but the business was not encouraging. Heart of the Klondike 31-Feb. 5. Digby Bell.

Charles Wareing has been engaged as the advertiser of the Lyric Theatre, Hoboken. Science Johnson, of this city, a member of the Frisco co., writes to her parents and friends here that her reception as Ann Cruger in The Charity Ball while the co. was in Honolulu was one which she will never forget. The co. is now on its way home.

Hoboken Lodge of Elks, No. 74, will celebrate its tenth anniversary 29.

Doctor Nansen lectured at Hasbrouck Hall 24 to a large audience.

William Moran, chief door-tender at the Academy of Music, is confined to his home by sickness.

Harry O'Mealia, son of our masthead bill poster, is engaged upon the construction of a new four-act drama.

Mrs. Etta Henderson, of the Academy of Music, and her daughter-in-law, Mrs. Frank E. Henderson, were "at home" 25 and received many professional and non professional friends.

Jersey City Lodge of Elks, No. 211, held a ladies' social session at Taylor's Hotel 27 and presented an excellent programme, in which appeared all the Bon Ton Theatre people, Frank C. Bangs, J. Leslie Gossom, the Prestons, Rosalia, Al. Grant, Tom J. Farrow.

KANSAS CITY.

Walker Whitehead appeared at the Casino 24-25 in a repertoire consisting of Hamlet, Richieu, The Merchant of Venice, and Othello. His acting was much of the same style and method as on his previous visits here and was satisfactory, although not strikingly original. His co. was fair, and included Charles D. Herman, J. L. Saphore, Lelia Wolman, and others. Scalchi Concert co. matinee 27. A Co. of Many Colors 27-29. Pudd'nhead Wilson 31-Feb. 5.

Murray and Mack in Finnigan's Courtship kept the audiences at the Grand Opera House convulsed with laughter 24-25. The lively knock about work and clever specialties of the stars and the dancing of the Trumbull Sisters and Charles A. Morgan, the comedienne by Grace Cummings and Delmore and Wilson, kept the audiences thoroughly amused. Miss Philadelphia 30-Feb. 5.

Killarney and the Rhine played fair-sized audiences at the Ninth Street Opera House 24-25. J. E. Toole and Lillian De Wood were pleasing in the leading parts. In Gay New York 30-Feb. 5.

The Edna Whitney Vaudeville co. played a small audience at the Gillis 24.

Gustave Walter, of San Francisco, has secured a lease on the Ninth Street Opera House, and will take charge Feb. 8. He will present vaudeville in combination with a stock co.

FRANK B. WILCOX.

GALVESTON.

Theodore Hamilton and a competent co. in Pudd'nhead Wilson furnished a delightful performance at the Grand 17, 18, meeting with due appreciation at the hands of the intelligent audiences present. Julius Caesar and A Cavalier of France were offered by Louis James 18, with but indifferent results in an artistic sense. Mr. James' support is not up to his accustomed standard, and the new play cannot be considered an acquisition to his repertoire. Attendance fair. The Baldwin-Melville co. returned 20 in Hazel Kirke and Bulls and Bears to the usual big business. A Contented Woman, with Belle Archer in the leading role, and an excellent co. in support, enjoyed good patronage 21, 22. The comedy was well received, and the introduction of several neat specialties had an additional pleasing effect on such of the auditors as had been previously appealed to through the author's efforts in the farce-comedy field only. Next week, James O'Neill in Monte Cristo, Baldwin-Melville co., The Prisoner of Zenda, and Henshaw and Ten Brock.

Matt B. Snyder, of A Contented Woman co., is well remembered by our old time theatergoers as a prominent member of the stock co. in the 70's. Augustus Halbach and Joseph Jefferson, Jr., were welcome callers on your correspondent last week. Both do justice to their parts in Pudd'nhead Wilson, and are clever boys as well.

C. N. RHODE.

MINNEAPOLIS.

At the Metropolitan Theatre Donnelly and Girard presented The Geener 23-25, opening to good business. The production was given with a vim that was contagious, and the efforts of the co. were rewarded by enthusiastic applause. Those deserving special mention were Edward F. Girard, Henry V. Donnelly, Mae Lowery, Nina Bertolini, and Mark Sullivan. A Bachelor's Honeymoon 27-29.

Henry E. Dixey opened for a week at the Bijou Opera House 24 to a fair audience. His clever sleight-of-hand work and inimitable specialties caught the house. McFadden's Bow of Flats 30-Feb. 5.

The Philharmonic Club, assisted by Mr. and Mrs. George Henschel, gave a very enjoyable concert at the Lyceum Theatre 25 to a large audience.

A deal has just been closed whereby the old Grand Opera House property on Sixth Street has been transferred to parties who will erect a seven-story modern office building, which will be one of the finest of its kind in the city.

Manager Theodore Hayes, of the Bijou Opera House, has been confined to his home by severe illness, but is now convalescing and expects to resume his duties within a few days.

F. C. CAMPBELL.

PITTSBURG.

The Heart of the Klondike was presented at the Bijou 24 to a crowded house. Next attraction, The Span of Life.

At the Grand Opera House the stock co. produced Nita's First 24 to a good house. The vaudeville bill was headed by the Roscoe Midgots. Next week Nobe will be given by the stock co. and the vaudeville bill will be headed by Press Eldridge.

At Adams' East End Theatre Isma's Octoroons opened 24 to large attendance. The engagement was for three nights. The balance of the week Dan McCarthy produced Irish Home. Next week A Bunch of Keys and The Dazzler divide the week.

Plancon, assisted by M. De Blauk, gave a concert at Carnegie Music Hall 25.

The Press Club benefit 25 was a great success, and was participated in by all the cos. in the city.

E. J. DONNELLY.

ATLANTA.

Robert G. Ingersoll was greeted with a large and attentive audience at the Lyceum 25, when he lectured on "The Liberty of Man."

Imperial Robin Hood, Jr. 24-30. Fair co. to medium business.

JOHN H. THOMPSON.

OMAHA.

Scalchi Concert co. attracted an audience of goodly proportions at the Boyd 20. De Wolf Hopper and his merry co. filled the house 21 with an audience that was enthusiastic in its applause of El Capitano. Bertha Waltzinger made a hit as Isabel. The chorus was excellent. Herbert Kelley, Kelly Effie Shannon opened a half week's engagement 24 to a large audience, appearing in A Coat of Many Colors. The engagement has made many new admirers for

Miss Shannon and Mr. Kelley. Miss Shannon shows remarkable improvement since her last visit to this city. Fawley co. Feb. 7-9. Tim Murphy 10-12.

At the Creighton the Woodward Stock co. opened their third week 23 without the slightest sign of lack of interest or decrease in patronage, every seat in the house being filled. Master and Man and The Lost Paradise divide the week. The specialties include the Carre Trompe, the Fischmann Sisters, and John W. West. Manley and Rose remain over from last week.

JOHN R. KINGWALT.

CORRESPONDENCE

ALABAMA.

BIRMINGHAM.—O'BRIEN'S OPERA HOUSE (Grambs, Thoms and Harris, lessees): Rosabel Morrison in Carmen 12. Henshaw and Ten Brock co. in Dodge's Trip to New York to fair and pleased audience. The Bostonians in The Serenade 12. P. Peters and Greene co. 18-22 to packed houses in A Mixed Up Affair, An Easy Place, King of Liars, and A Quiet Home. Modjeska, supported by Joseph Haworth and an excellent co., in Marie Stuart drew a large audience 24. Return engagement of Woodward-Warren co. 25-29.

MONTGOMERY.—McDONALD'S THEATRE (G. F. McDonald, manager): Professor Levin's concert 23. Klumpt-Heard co. 7.—THEATRE (S. E. Hirscher and Brothers, managers): Roland Reed presented A Man of Ideas to a large audience 19. The Bostonians in The Serenade 21. Modjeska, supported by Joseph Haworth and a strong and carefully selected co., presented Macbeth to large and pleased audience 23. What Happened to Jones Feb. 1.

MOBILE.—THEATRE (J. Tannenbaum, manager): Rosabel Morrison in Carmen 19. Joshua Simpkins 20 played a good house. The Bostonians presented Robin Hood and The Serenade 22. A Milk White Flag 24; good performance; Mary Marble is exceptionally good. Edwin Travels and Rose remain over from last week.

HUNTSVILLE.—OPERA HOUSE (W. W. Newman, manager): James Young 23, 29. Innes' Band Feb. 12. Hoyt's Comedy co. 17-19.

SELMA.—ACADEMY OF MUSIC (B. F. Toler, manager): Hogan's Alley 31.

ARIZONA.

PHOENIX.—OPERA HOUSE (S. E. Patton, manager): Mahara's Colored Minstrels to big business 21, 22, and deserved the patronage they received 14-22 Feb. 14.—ITEMS: The New Grand Opera House is assured, plans have been made and accepted and ground secured. Work will commence not later than Feb. 15.

ARKANSAS.

HOT SPRINGS.—OPERA HOUSE (J. W. Van Vleet, manager): The Prisoner of Zenda 18. The Prodigal Father 19; fair house. A Stranger in New York to S. R. O. 21; play enjoyed. Rosabel Morrison 27. Tennessee's Pardon 31.

VAN BUREN.—OPERA HOUSE (H. A. Britt, manager): Chase-Lister co. 17-22 opened to S. R. O.; owing to five days' continuous rain business was only fair; co. good. Tracked 30 Feb. 1. An excellent position with the Chase-Lister co. as musical director.—The Chase-Lister co. opened a new house at Miami, Ark., last week to big business.

PINE BLUFF.—OPERA HOUSE (Charles Seynord, manager): The Prodigal Father 17; good house; satisfactory performance. Columbia Opera co. 18; fair house; audience pleased. Tracked 30 Feb. 1. An excellent position with the Chase-Lister co. as musical director.—The Chase-Lister co. opened a new house at Miami, Ark., last week to big business.

FAVETTEVILLE.—OPERA HOUSE (H. M. Hudgins, manager): Chase-Lister co. 30-Feb. 5.

HELENA.—GRAND OPERA HOUSE (Newman and Ehrman, managers): A Night at the Circus 11; poor performance; fair business. Santanelli, hypnotist, 12-15. William L. Roberts 25.

PORT SMITH.—GRAND OPERA HOUSE (C. J. Murie, manager): Chase-Lister co. 24-29. Side Tracked 31. Frederick Warde Feb. 1. PUNCH ROBERTSON CO. 2-5.

CALIFORNIA.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): Stuart Robson closed a three nights' engagement 22 appearing in The Jackline, The Henrietta, and A Fool and His Friends to large business; the star was warmly received. The Man from Mexico 24-26. Nellie McHenry 27-29. Courtied into Court Feb. 4, 5. The Bostonians 10, 17-19. BERNARD THEATRE (John C. Fisher, manager): A most excellent presentation of The Phoenix and Pavements of Paris by the Sam T. Shaw co. drew well 16-20. Forgiven and In Misadventure 24-30.—ITEMS: Mr. and Mrs. Robson were entertained during their stay here by Manager and Mrs. Wyatt at the latter's hacienda at South Pasadena. Stuart Robson, manager Sam T. Shaw's co. on account of illness in the co., was called upon the stage and made a decided hit as Jean in The Pavements of Paris.

OAKLAND.—MACDONOUGH THEATRE (Friedlander, Gotlob and Co., lessees): Nellie McHenry in A Night in New York 17, 18; fair performances; good houses. Courtied into Court 24, 25.—OAKLAND THEATRE (J. J. Collins, manager): Gleason Brower co. presented Hoop of Gold 17-23; co. good; play well presented; crowded houses. Same co. in The Irish Rebellion 24-30.—ITEMS: The suit brought by D. S. Vernon, former manager of the Oakland, against J. W. Spencer, lessee of that house, for alleged breach of contract, was decided this week in favor of the latter.

RIVERSIDE.—LOVING OPERA HOUSE (F. A. Miller, manager): Stuart Robson in The Henrietta 19; good business. The Man from Mexico 30.

SAN JOSE.—HALL'S AUDITORIUM (C. P. Hall, manager): Nellie McHenry presented A Night in New York to a good house 22; play enjoyed by all.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager): Stuart Robson in The Jackline and The Henrietta 17, 18. Elford co. 24-31.

COLORADO.

CRIPPLE CREEK.—GRAND OPERA HOUSE (U. G. Danford, manager): The Girl from Paris 16 to light business. South Before the War 18 and At Gay Coney Island 22 to crowded houses. The Brownies 26, 27. Shall We Forgive Her Feb. 9. The Man from Mexico 10.—BUTTE OPERA HOUSE (J. F. Vardaman, manager): Dark.

PUEBLO.—GRAND OPERA HOUSE (H. F. Sharpless, manager): The Girl from Paris 16 to crowded house. At Gay Coney Island 20 to good business. South Before the War 21; large audience.—ITEM: At Gay Coney Island co. was handicapped by not having their costumes or scenery, which were delayed by fire in the Raton Tunnel, but they went through the performance in their street clothes very creditably.

GREENLEY.—OPERA HOUSE (W. A. Heaton, manager): Opera Titania (local) 20 to fair business. John B. De Mote 28.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Haskell, manager): The Pulse of New York 25.

ASPEN.—WHEELER OPERA HOUSE (Bill Van lessee and manager): The Brownies 24. The Pulse of New York 27.

CONNECTICUT.

HARTFORD.—PARSONS' THEATRE (H. C. Parsons, manager): The Salt of the Earth 21, 22; the co. closed here; Annie Russell will join The Mysteries, Mr. Burle co. Corse Parson's Comedy co. 24-29; big business; co. carefully selected, and the different comedies and dramas were well put on and handsomely staged. His Stock co. follows 31-Feb. 5.—HARTFORD OPERA HOUSE (Jennings and Graves, managers): A Railroad Ticket, with Bert Haverly, featured to crowded houses 21, 22. Mile. Ani's Burlesque co. 24, 25; mediocre vaudeville; packed galleries. Wood Sisters' Burlesque co. and Lang's Vaudeville co. underlined for 26, failed to appear. The Ladder of Life 27, 28. Richards and Canfield 29. Fallen Among Thieves 31-Feb. 1. Rents-Santley co. 2. O'Hooligan's Wedding 3. Northern Lights 4, 5.

—ITEMS: The client of Co. K. for their production of Shenandoah at Parsons' early in March are proceeding most satisfactorily, and they will

surprise their friends and patrons with a most artistic and finished performance. A. DOWNT.

BRIDGEPORT.—PARK CITY THEATRE (W. L. Rowland, manager): Bert Haverly put up a clever entertainment 24 in A Railroad Ticket; the Sisters Nichols did their specialty, and were seen to advantage in white face roles as well. The second Freedland lecture on Spain 25 to increased business over the first one. Gilmore and Leonard in Hogan's Alley before a full house 28; cast, scenery and properties were all first-class. My Friend from India 29. A Paris Model 30. Northern Lights Feb. 1. Mrs. Fiske 7.—SMITH'S AUDITORIUM (Edward C. Smith, manager): Cuba's Vow 17-19 to good business; excellent satisfaction; settings and costumes were elaborate. Not even excepting holidays, Dan McCarthy's business here 20-22 was a record-breaker; 2,400 admissions were counted up, and as the house was donated by Manager Smith the assets will largely exceed the liabilities, and Dan McCarthy will be benefited; 30 Feb. 1. Dickens and Hackett. Dan Mason. Abbott Canfield. Will H. Brown. Will A. Hackett. John French. P. J. Kenyon. Dan Reagan. The Leotards, and fifty local talent took part. Arnold Wolford co. opened 25 for five days in The Brand of Cain. The Smugglers, and Master and Man. The Real Widow 31 Feb. 2. Florence Bindley in The Captain's Mate 3-5. Streets of New York 7-9. The Secret Enemy 10-12.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, manager): Union Square Comedy co. 22 to small gathering; vaudeville work of all save Mrs. Alice Shaw, the whistler, and her twin daughters commonplace; Annabelle, the dancer, was well received, but the lights were badly managed, marring the beauty of her dance. Yale Glee, Banjo and Mandolin Club's concert to capacity 24. The Geisha, with Nancy McIntosh, Virginia Earle, and James T. Powers, 25, 26; splendid business and excellent presentation; Miss McIntosh scored a hit by her artistic singing, and James T. Powers, to the concert work, the characteristic Powers dash and sparkle; Julius Steger was in bad voice and thoroughly disappointing in the role of Lieutenant Fairfax. The Paris Model 28. My Friend from India 29. O'Suannah Feb. 30. Mrs. Fiske 8.—GRAND OPERA HOUSE (Starr and Reed, managers): Cuba's Vow 17-19 to good business; the house being filled at every performance. The Ladder of Life 24-26 was thoroughly enjoyed by the lovers of melodrama and attracted goodly gatherings. The Secret Enemy (return engagement) 27-29, in place of Mile. Ani's Monarchs, canceled. Hogan's Alley 31-Feb. 5. Fallen Among Thieves 31. Powers in Macbeth 24. Charles Cowles in The Country Merchant 10-12.—ITEMS: The Elks gave a big banquet and vaudeville entertainment at their rooms 27.—Eugene Wellington, of Hogan's Alley, was in town for a few days last week.—Nancy McIntosh was the recipient of much attention while here. Virginia Earle was also showered with attention. Seward bringing Mrs. Fiske to New Haven Mr. Bunnell is filling a long-felt want in the season's bookings. The requests for her appearance have been many, and it is with genuine pleasure that Mr. Bunnell announces her coming.—Mrs. Breed, wife of Manager Breed, of the Grand Opera House, who has been spending the past few weeks in convalescing.—Several of our well-known amateurs, including Miss Kate Osborn, the whistler, who has this season joined the professional ranks, assisted in a sacred concert at Poli's new Waterbury Theatre 23.

WATERBURY.—POLI'S THEATRE (Edward Goodman, manager): The production of A Normandy Wedding by the Whitney Opera co. for the first time on any stage was an event of much interest to our theatergoers 23-25; two large and enthusiastic audiences were in attendance. Seward Dramatic co. opened for three days 24; they appear in The Convict's Daughter, A Man of the People, Cast Up by the Sea, A Life for a Life, and Ten Nights in a Bar Room. Hogan's Alley 28. Superta 31-Feb. 1. Mrs. Fiske 3.—JACQUES OPERA HOUSE (Jesse Jacques, manager): Wolford Dramatic co. closed a most successful week 24. Mile. Ani's Monarchs presented an excellent vaudeville and burlesque entertainment to a crowded house 26. A Railroad Ticket 27. Little Lord Fauntleroy 28.

MIDDLETOWN.—THE MIDDLESEX (Middlesex Assurance Co., managers): The Geisha 24 packed the house; the singing of Nancy McIntosh was a delight to the audience; James T. Powers in Macbeth 24; Mrs. Fiske Feb. 1.—McDONOUGH THEATRE (J. C. Southward, manager): The Sages (return engagement) 24-26 to their capacity. Rents-Santley co. Feb. 1.—ITEM: Professor Sage announces the retirement of himself and wife from the stage at the end of this season.

NORWICH.—BROADWAY THEATRE (Ira W. Jackson, manager): Straight from the Heart 19; small house; scenery fine and cast good, but the play failed to draw through the country and its season closed after the performance here. A Railroad Ticket, with Bert Haverly as the bright particular star and a good co. of specialists, drew a large house 20; the songs and dances were bright and clever. Chimmie Fadden 23. Bennett and Moulton co. 31-Feb. 5.

SOUTH NORWALK.—HOYT'S THEATRE (I. M. Hoyt, manager): Hogan's Alley 25; though there was a driving snow storm the house was filled; entertainment excellent. A Railroad Ticket 28. The Tornado 31. Katherine Rober Feb. 1-5.

WILLIAMANTIC.—LOOMER OPERA HOUSE (John H. Gray, manager): Jewett Feb. 1. Murray Dramatic co. 4, 5. Under the Dome 8. Kate Claxton 10.

BRISTOL.—OPERA HOUSE (C. F. Michaels, manager): Our Step-Husband, looked for 25, failed to appear. The Octoroon Feb. 5. The Sporting Craze 10.

PUTNAM.—OPERA HOUSE (George E. Shaw, manager): Women's Philharmonic Orchestra 18; large and pleased audience. Cantata of Esther (local) 19-21 to fair audiences. Richard and Canfield Feb. 7.

STAFFORD.—GRAND OPERA HOUSE (I. M. Hoyt, manager): Hogan's Alley 24; S. R. O.; performance good. Freedland lecture 26; large audience. Mikado 27-29. The Tornado 31.

NEW LONDON.—LYCEUM THEATRE (Ira W. Jackson, manager): Bennett-Moulton co. began a week's engagement 24 under the most favorable auspices in Darkest Russia; the house was packed; the co. is of merit, and is playing to the capacity. A Railroad Ticket Feb. 1. Mrs. Fiske 4.

NERIDEN.—OPERA HOUSE (A. Delavan, manager): Rachelle Renard co. closed a week 22, having presented Ingomar, Leah the Forsaken, and The Lady of Lyons; latter half of week to good business. A Railroad Ticket 26; good business. Richards and Canfield in My Boys 27; good business. Hogan's Alley 29. Rents-Santley co. 31.

NEW BRITAIN.—RUSSWIN LYCEUM (Gilbert and Lynch, managers): Katherine Rober, supported by a competent co., closed a profitable engagement 29. A Railroad Ticket 1. Mrs. Fiske 2.—OPERA HOUSE (F. W. Mitchell, manager): Hands Across the Sea fared well 21, 22. Little Lord Fauntleroy 25, 26 to fair business. Rachelle Renard Feb. 24.

WINSTED.—OPERA HOUSE (J. E. Spaulding, manager): Richards and Canfield in My Boys 28. The Octoroon Feb. 1. The Real Widow Brown 5. O'Hooligan's Wedding 9.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (Jesse K. Baylis, manager): Sonna's Band 24; packed house. The Real Widow Brown 25; fair business. Waite's Opera co. began a week's engagement 24 to good business. The Girl from Paris Feb. 4. U. T. C. 5. Himmelein's Ideals 7-12.

FLORIDA.

TAIAPA.—AUDITORIUM (John N. Phillips, manager): Gorton's Minstrels 21, 22; largest house of season; performances first-class. Wilbur-Kirwin Opera co. (return engagement) 23-25; opened with an excellent performance to a fair house. A Milk White Flag 29. Sisson-Wallace Comedy co. 10, 11. Wang and Williams 12.—ITEMS: W. H. Fullwood, business manager of the Wilbur-Kirwin co., was visited here by his sister from Pittsburgh, Pa.—The wife of Manager

Phillips is rapidly recovering from a severe attack of pneumonia.

OCALA.—MARION OPERA HOUSE (J. W. Sylvester, manager): Stark and Tolson's Comedians (return engagement) 17-22 to fair business; the repertoire included A Race for a Wife, Tramp Jerry, Cherry, or Labor vs. Capital, and Kathleen. Old Farmer Hopkins 23. Gorton's Minstrels 25.

PENSACOLA.—OPERA HOUSE (J. M. Coe, manager): Rosabel Morrison in Carmen 18. Joshua Simpkins 19; good business. A Milk White Flag 25. The Prisoner of Zenda 28.

GEORGIA.

SAVANNAH.—THEATRE (David A. Weis, manager): The Wilbur-Kirwin Opera co. closed their two weeks' engagement 23 to packed houses; the repertoire for the week was The Mascot, Olivette, Giorio-Giorio, Royal Middy, Fra Diavolo, and The Two Vagabonds, and Said Pasha; the entire co. were generously applauded. A Contented Woman 18. The Prisoner of Zenda 19.—ITEM: After the performance of The Mascot 17 Musical Director Arthur C. Bell, of the Wilbur-Kirwin Opera co., was presented with a handsome diamond stud, a gift from Miss Kirwin. The chorus also gave Mr. Bell a baton, and from the principals he received a gold-handled umbrella, all in honor of his birthday. Maud Poole left the co. here.

MACON.—ACADEMY OF MUSIC (Henry Horns, manager): The Bostonians in The Serenade 20; Roland Reed presented The Wrong Mr. Wright and A Man of Ideas 21 to good houses and pleased audiences. Manola-Mason co. 25. Primrose and West 27. Modjeska 29. Creston Clarke 31, Feb. 1. What Happened to Jones 2. A Milk White Flag 3.—ITEMS: Considerable interest was manifested in the return of Roland Reed and his co. on account of a damage suit against the Southern Railroad, in which he, Miss Rush, and Mrs. Myron secured last Summer in the United States Court at this place. The case has been taken to the Court of Appeals in New Orleans. The Harris Nickel Plate show, now in Winter quarters here, have agreed to turn over their equipment to the Elks for a society circus on March 12. The members of the order are to take part in the performance and the success is attracting attention from all parts of the State.

AMERICUS.—GLOVER'S OPERA HOUSE (George H. Fields, proprietor): The Dazzler 19; moderate business; bad weather; audience delighted. Primrose and West 27.

ATHENS.—NEW OPERA HOUSE (H. J. Rowe, lessee and manager): A Jolly Night 24 canceled. Roland Reed 27. Rhodes' Merry-makers 31-Feb. 5. Gorton's Minstrels 7. Manola-Mason co. 10.—ITEM: Manager H. J. Rowe of this city, now has charge of the bookings for Milledgeville and Eatonton, Ga., by special arrangement with the local managers at those places.

ALBANY.—SALE-DAVIS OPERA HOUSE (Walter Davis, manager): A Milk White Flag 24. A Contented Woman Feb. 14.

MILLEDGEVILLE.—OPERA HOUSE (Walter Davis, manager): Frank B. Rhodes' Merry-makers 24-29; good performances; excellent scenery. Peruch-Baidin co. 31-Feb. 5.

COLUMBUS.—SPRINGER OPERA HOUSE (Springer Brothers, managers): The Dazzler played a fair house 18. Roland Reed and excellent co. in A Man of Ideas to good business and an enthusiastic audience 20. Friend Fritz 24. Primrose and West's Minstrels 29.

IDAHO.

BOISE CITY.—COLUMBIA THEATRE (J. A. Pinney, manager): The Gay Matinee Girl 28. Grand Opera co. Feb. 7-12.

WALLACE.—MASONIC TEMPLE (M. J. Ficht, resident manager): Versipede 22. Ole Olson Feb. 12. Rice's 1402 23.—OPERA HOUSE (Richard Daxon, manager): Railroad Jack changed date to Feb. 4.

POCATELLO.—OPERA HOUSE (H. B. Kimport, manager): The Gay Matinee Girl 28. Fawley co. 31.

CALDWELL.—OPERA HOUSE (A. F. Isham, manager): Robert Buchanan Comedy co. 31 Feb. 5.

ILLINOIS.

PEORIA.—GRAND OPERA HOUSE (F. C. Zebrung, local manager): A Black Sheep 18; fair house. Creston Clarke 21, supported by a strong co., including Miss Adelaide Prince in The Last of His Race; pleased audience. Lewis Morrison 21, 22 in The Master of Ceremonies and Faust. Miss Francis of Yale 24; fair house; co. good. Miss Philadelphia 26. Katie Emmett 28. Daniel Sully 27. At Piney Ridge 28. Cissy Fitzgerald 29. James J. Corbett 31.—AUDITORIUM (A. R. Waterman, lessee and manager): McFadden's Alley 20-22; good business and satisfaction. The Paiges opened for a week 23 to S. R. O.; co. made a good impression. Lyceum co. 31-Feb. 5.

QUINCY.—EMPIRE THEATRE (Chamberlin, Harrington and Co., managers): Daniel Sully in O'Brien the Contractor 20 to topheavy house. Katie Emmett in The Waifs of New York 21 drew a good audience. At Piney Ridge 24 to good business and gave satisfaction. The lecture by Dr. Fridtjof Nansen attracted one of the largest houses of the season 19. Lewis Morrison 25. Miss Francis of Yale 27. A Boy Wanted 28.

EFFINGHAM.—AUSTIN OPERA HOUSE (Watson and Austin, managers): Robert Sherman co. 16-21 in My Friend from Arkansas, Rat King, Her Enemy's Hand, Limb of the Law, Fatal Wedding, and Prisoner of War; business good, considering bad weather. Dan A. Kelly co. in Outcasts of a Great City and The Shadow Detective 24, 25 gave excellent performances to fair business. Professor Boone 27, 28. Earl Doty co. 31-Feb. 5. Walker Whitehead 31.

DECATUR.—POWERS' GRAND OPERA HOUSE (J. F. Given, manager): At Piney Ridge 29. McFadden's Row of Flats 28. Katie Emmett 29. A Coat of Many Colors Feb. 1. James J. Corbett 3. Margaret Mather 4. Sonna's Band 8.

LITCHFIELD.—RHODES OPERA HOUSE (Frank Eager, manager): Mackay's Comic Opera co. gave a satisfactory performance to large house 21. A Booming Town 25.—ITEM: Snell Brothers purchased the Opera House from Thomas Rhodes, but it will still be under the management of Mr. Eager.

CHATTAPPAH.—WALKER OPERA HOUSE (C. F. Hamilton, manager): A Black Sheep 19 to the capacity of house. Creston Clarke in The Last of His Race played a fair house 21.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams, manager): Holden Comedy co. 17-22; large business.

THE NEW YORK AND BOSTON SUCCESS!

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H. HENRY'S BIG MINSTRELS

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First and only Minstrel attraction at

THE NEW PALATIAL METROPOLIS THEATRE,

3d Ave. and 142d St., New York City, Week Feb. 7.

Mackay Comic Opera co. 22 to large and pleased audience. A Booming Town 27.

GALESBURG.—AUDITORIUM (F. E. Berquist, manager): Pudd'nhead Wilson 20 was greeted with a large and delighted audience. Daniel Sully 21 in O'Brien the Contractor pleased a fair house. Katie Emmett in The Waifs of New York 25 pleased a fair audience (stompy). Faust 26. Miss Francis of Yale 29. A Boy Wanted Feb. 1. Cissy Fitzgerald 3. H. E. Dixey 5. The Girl I Left Behind Me 7. Sousa's Band 10. The Brownies 12.

LINCOLN.—BROADWAY THEATRE (Cassitt and Foley, managers): Creston Clarke in The Last of His Race 15; good audience; play and co. pleased. Boston Ladies' Symphony Orchestra 25; packed house; best of satisfaction. McFadden's Alley 26. Human Hearts 27. Cissy Fitzgerald Feb. 1. Oliver and Kate Byron 8.

AURORA.—OPERA HOUSE (J. H. Plain, manager): Billy Link's Vanderville co. did fair business 17-19. E. K. Spencer in The Merchant of Venice 21; fair house, and Othello 22; light business, owing to weather; both productions deserved packed houses. Al G. Field's Colored Minstrels gave a good performance to fair house 23. McGinty the Sport Feb. 4. A Boy Wanted 8. Sousa's Band 11.

BLOOMINGTON.—NEW GRAND (J. T. Henderson, manager): Field's Colored Minstrels 20; good business. James F. Mackie Feb. 4. Henry E. Dixey 7. Sousa's Band 8. LYCEUM (C. E. Perry, manager): Senter Payton Comedy co. closed a week 22 to fair business; among the plays presented were Fanchon, King of the Klondike, and Is Marriage a Failure.

KEWANEE.—LIBRARY HALL (F. A. Cahow, manager): Garland Gaden co. 20-22 to fair business; co. fair. The Pay Train 26. Ladies' Symphony Orchestra 31. Billy Link's co. Feb. 4, 5.

METROPOLIS.—MCCARTNEY MUSIC HALL (J. W. Gillinger, manager): Goodwill Dickerman in Tompkins' Family 25. Clay Clement Feb. 1. Beach and Bowers 17.

MOLINE.—AUDITORIUM (R. H. Taylor, manager): Anderson and Andrews Sharpshooters 20 drew a fair audience. Dan Sully in O'Brien the Contractor 22 drew fairly, considering inclement weather.

OTTAWA.—SHERWOOD OPERA HOUSE (C. H. Hodgkinson, manager): Al G. Field's Negro Minstrels 22; fair business owing to inclement weather.

CLINTON.—NEW OPERA HOUSE (John H. Arthurs, manager): A Booming Town 19; fair business; good performance. KENNICK OPERA HOUSE (Benion and Wilson, managers): Dark.

PANA.—NEW GRAND (Lou Roley, manager): Daniel Sully in O'Brien the Contractor 17; topheavy house. Mackay Opera co. 24; small house. AUDITORIUM (E. R. McCracken, manager): Lyceum co. 22; fair house.

CANTON.—ARMORY OPERA HOUSE (C. N. Henkle, manager): Professor Boone, hypnotist, to good houses 24, 25.

SHELBYVILLE.—OPERA HOUSE (C. L. Wagner, manager): Lutton's Concert co. drew fair house 19 in spite of bad weather. A Booming Town, a miserable melange, drew a large house 25. Hamlin and Hatch, animated pictures, Feb. 3. Mackay Opera co. 7.

MURPHYSBORO.—LEUCIER'S OPERA HOUSE (J. J. Friedman, manager): Eunice Goodrich 31.

DEXON.—OPERA HOUSE (F. A. Truman, manager): Professor Warren, phrenologist, 17-22; large attendance. The Pay Train 24 gave satisfaction to good business. Local minstrels 26. Billy Link's Vanderville co. 29. Chicago Ladies' Quartette Feb. 3. A Boy Wanted 4.

ROCK ISLAND.—HARPER'S THEATRE (Charles Blener, manager): Curt's Comedians 16-22 in vaudeville sketches and specialties closed and disbanded 18. Powhatan (local) 25, 26.

MONMOUTH.—PATTEE OPERA HOUSE (Webster and Perley, managers): The World Against Her 20; light house; poor performance. The Pay Train 22. Oliver Byron Feb. 1. The Foundling 4. The Brownies 9.

INDIANA.

NEW ALBANY.—LYCEUM THEATRE (J. B. Weber, manager): James Young, supported by a competent co., 21 to light business but pleasant audience; Mr. Young won unstinted praise for his careful impersonation; he was ably assisted by Rida Louise Johnson, who divided honors with the star, Charles Pierson. William Boke, and Edith Harcourt. Eugene Blair 27. Two Merry Tramps Feb. 7. ITEMS: Walter Tuley Floyd, of When London Sheds Its Leaves, visiting his parents here for the past week, during that co.'s Louisville engagement—James Young was entertained by friends during his stay in this city. In a recent letter Danny Mann announces that his new sketch, Mrs. Graham's Birthday, is meeting with great success. Another change has been made in the management of this house, Joseph B. Weber having been appointed to succeed J. B. Beard, as manager. Kemper will act as treasurer. This while Lee makes the third manager we have had this season.

W. L. GROVE.

MARION.—GRAND OPERA HOUSE (Willmore and Edmonson, managers): Hal Reid in Human Hearts drew packed houses 19, 20 and fair house at a benefit performance 24; the house was almost entirely new and they gave a creditable performance; Ed A. McCue and Eulalia Bennett deserve special mention. Vanity Fair 21 brought out a good audience; clever specialty performance; Hanley and Jarvis, the Weston Sisters, Newell and Shevett, Dave Marion and Fannie Vedder are strong terms and came in for their share of praise. James B. Mackie in Grimes' Cellar Door did not prove to be a strong attraction 22. Robert Downing presented Samson and Delilah 23 to an audience that was diminished by inclement weather; Mr. Downing was admirable in the part of Samson, giving a strong and intelligent interpretation of the character; Alma Kruger made a good impression. On the Yukon 26. The Heartstone 29. Sousa's Band Feb. 3. Field's Colored Minstrels 4. Shore Acres 5. Darkest America 12. STINSON MEMORIAL HALL (J. P. Stack, manager): Sam Morris and his co. in On the Yukon played to light business, matinee and night, 25. ITEMS: The ladies' social session given by Marion Elks 16, was enjoyed by a large company of Elks and their ladies, a meritorious musical programme adding to the evening's enjoyment—Fannie Vedder (Mrs. Dave Marion), of the Vanity Fair co., left during her act, receiving a severe cut on her left limb. She will be laid up several days. Walter A. Livermore, of Little Tichie, has assumed the business management of A Railroad Ticket, joining them at Danbury, Conn., 25. Human Hearts has been having many troubles, which have been adjusted by local capital, and they go to Lincoln, Ill. 26 under temporary management of William Unphreysville. They will be joined at Kansas City by Beach Edmonson of the Grand Theatre here, who will assume management.

TERRE HAUTE.—GRAND OPERA HOUSE (T. W. Barbyrd, Jr., manager): Fanny Rice presented at the French Ball to fair house 19, 1929. Sherman and Morrissey in A Booming Town 29 gave a nondescript performance to light house. Creston Clarke, supported by Adelaide Prince and an excellent co., played a return engagement 25 after an absence of two months, presenting The Last of His Race in a most commendable manner to a large and very enthusiastic audience.

CRAWFORDSVILLE.—MUSIC HALL (Townsend and Thomas, managers): 1422 21; co. poor; Zelma Rawlston left at Kansas City; fair business. Creston Clarke (return date) 24 in The Last of His Race to fair business; everyone pleased. Cissy Fitzgerald 27. Jessie Mae Hall (return date) 31 Feb. 5. ITEM: W. L. Richmond organized a co. here and after a week's battle against a revival in every town disbanded.

ELKHART.—BUCKLEN OPERA HOUSE (David Carpenter, manager): The American Girl 20; performance good; fair business; several important changes were made in this co. here. Cissy Fitzgerald in The Foundling 21. U. T. C. 26; fair house. John Griffith Feb. 5. A Boy Wanted 12. Field's Minstrels 19. Murray and Mack 22.

RICHMOND.—PHILLIPS OPERA HOUSE (J. H. Dobbin, manager): Barney Ferguson in McNulty's Visit to fair business 22. Darkest America to good business 24. Shore Acres 26. THE BRADLEY (Murray and Swisher, managers): Under the Red Robe Feb. 1.

DUNKIRK.—TODD OPERA HOUSE (Charles W. Todd, manager): On the Yukon 19; good house; audience pleased. Robert Downing 26. Van Dyke and Eaton co. Feb. 2-3.

HARTFORD CITY.—VAN CLEVE OPERA HOUSE (W. L. Van Cleave, manager): Durno, magician, 20; small audience; excellent performance.

WABASH.—HARTER'S OPERA HOUSE (Alfred Harter, manager): Cissy Fitzgerald in The Foundling 22. Jessie Mae Hall opened for a week 24 to a packed house; at least one hundred turned away. Prince of Patches was the opening bill. Davis' U. T. C. Feb. 1.

BRAZIL.—MCGREGOR OPERA HOUSE (Bert Heylman, manager): Human Hearts, billed for 22, failed to materialize. Professor Roche, hypnotist, 24-27; slim business. Creston Clarke 28. Shore Acres 29. McCarthy's Mishaps Feb. 1. On the Yukon 2.

COLUMBUS.—CRUMP'S THEATRE (R. F. Gottschalk, manager): Darkest America to crowded house 19 despite heavy rain; good performance. Sousa's Band Feb. 10. McCarthy's Mishaps 5. Rosabel Morrison 10. Joe Ott 16.

HUNTINGTON.—OPERA HOUSE (R. D. Smith, manager): The Heartstone 25; small audience; good satisfaction. Davis' U. T. C. 31.

SOUTH BEND.—OLIVER OPERA HOUSE (F. C. Nippold, manager): Under the Red Robe 26. Secret Service Feb. 2. Donnelly and Girard 8. GOOD'S OPERA HOUSE (J. B. Thomas, manager): Lyceum Comedy co. 24-26; opening night to crowded house and continued good business; performances good.

DECATUR.—BOSSE'S OPERA HOUSE (J. W. Bosse, proprietor and manager): Sam Morris in On the Yukon 24; large house; performance good. Robert Downing 29. Hoyt's Comedy co. Feb. 7-12. The Star Gazer 24.

GOSHEN.—THE IRWIN (Frank Irwin, manager): Fanny Rice 27.

FORT WAYNE.—MASONIC TEMPLE (Stonger and Smith, managers): Lewis Morris in Faust 17. Human Hearts 18. An American Girl 19; fair business. Fanny Rice 21. Joseph Murphy 25. The Heartstone 27. Under the Red Robe 31. Mathews and Bulger Feb. 1. A Stranger in New York 3.

AUBURN.—HENRY'S OPERA HOUSE (J. C. Henry, manager): John J. Ingalls 29. Irving French 24-26. In Atlantic City co. Feb. 3. Hoyt's Comedy co. 14-19.

EVANSVILLE.—GRAND (King Cobb, manager): Eugene Blair in East Lynne 20 to fair house. A Stranger in New York 22 to medium house. Francis Wilson 25. Creston Clarke 26. Shore Acres 31. PEOPLE'S (T. J. Groves, manager): Danvers of a Great City, with Mr. Klunt and Miss Hearn as principals, drew a fair house 24. Joe Flynn 30.

LAFAYETTE.—GRAND OPERA HOUSE (George Seeger, Jr., manager): Lewis Morris in Faust 19. Human Hearts did not arrive 21. Cissy Fitzgerald 25. Grimes' Cellar Door 26. At Piney Ridge 29. Chicago Orchestra Feb. 5.

CONNEERSVILLE.—ANDRE'S THEATRE (D. W. Andre, manager): The Heartstone 21 to a pleased house.

MUNCIE.—WYSON'S GRAND OPERA HOUSE (H. R. Wyson, manager): Hoffmann the Great co. 18 to splendid house. The Heartstone 20 was well attended. Vanity Fair 22; good business. None of the performance were up to expectations.

ANDERSON.—GRAND OPERA HOUSE (J. B. Dickson, manager): Grimes' Cellar Door to poor business 19; performance poor. Shore Acres 20 to big business and gave satisfaction. Robert Downing 22 in Ingomar and Damon and Pythias; Mr. Downing, Eugene Moore, and Alma Kruger all scored hits. The Heart of Chicago (return engagement) 21; big business; good satisfaction. The Heartstone Feb. 22. A Stranger in New York 11.

ALEXANDRIA.—OPERA HOUSE (Otto and Manlove, managers): Shore Acres 19 to good business; performance fine. Sam Morris in Old Money Bags 22 to light house; performance satisfactory. The Heart of Chicago 25.

LOGANSPORT.—DOLAN'S THEATRE (William Dolan, manager): Lewis Morris in Faust 18. A Black Sheep 22 to good house; Edward Garvie and Frank Latona did well. Cissy Fitzgerald in The Foundling 24. The Heartstone 28.

ELWOOD.—OPERA HOUSE (Joe A. Kramer, manager): James B. Mackie in Grimes' Cellar Door failed to please large audience 20. Tony Farrell, supported by a good co., presented The Heartstone to a fair and well pleased audience 22. Robert Downing gave Othello to small audience 24. Mr. Moore's interpretation of Iago was worthy of special mention. Durno, the magician, pleased a small audience 25; he is exceedingly clever, and deserved better patronage.

MIDDLETOWN.—ELLIOTT OPERA HOUSE (Jap Van Matre, manager): Sam Morris in On the Yukon 21 pleased a large house. Durno, the magician, 24; good house; audience pleased. Mr. Moore was ably assisted by Mattie Eddy-Bowen, who deserves special mention. The Heartstone Feb. 3.

VINCENNES.—MCJIMSEY'S THEATRE (Guy McJimsey, manager): Eugene Blair, supported by a competent co., presented Camille 21 to fair business. McGinty the Sport 31. Shore Acres Feb. 1.

PORTLAND.—AUDITORIUM (Lindamood and Andrews, managers): The Heartstone 18; good performance and business. J. B. Mackie in Grimes' Cellar Door 21; poor performance. Smith Sisters 31.

PERU.—EMERICK'S OPERA HOUSE (F. G. Emerick, manager): Robert Downing 21 to good business. The Heartstone 24; packed house; poor performance. Jessie Mae Hall 31, Feb. 2. On the Yukon 5. A Boy Wanted 10.

FRANKFORT.—COLLINS THEATRE (G. Y. Fowle, manager): A Black Sheep 21 drew a crowded

house; performance well received. Jessie Mae Hall Feb. 4-6. Pudd'nhead Wilson 16.

LA PORTE.—HALL'S OPERA HOUSE (Hall and Gish, managers): Murray and Mack Feb. 4. LAY'S OPERA HOUSE (John Wolf, manager): Davis' U. T. C. 24; S. R. O. in Atlantic City Feb. 5. ITEM: Manager Wolf has remodeled the stage and can now put up any scenery carried by traveling cos.

INDIAN TERRITORY.

ARDMORE.—OPERA HOUSE (H. Aaronson, manager): Jules Walters' side Tracked 21; good business; performance excellent.

MUSCOGEE.—TURNER'S OPERA HOUSE (N. K. G. Shepard, manager): Katie Putnam in Tom Tinker's Kid 19; rainy night; small business; enthusiastic audience. Side Tracked 28. Edwin Rostell Feb. 3. 4. Graham Earle co. 14.

IOWA.

BURLINGTON.—GRAND OPERA HOUSE (Chamberlain, Harrington and Co., managers): Professor Windsor, phrenologist, 20-22. Miss Philadelphia 24; fair business; fine performance and excellent co. Joe Cawthorne, the leading comedian of the co., is an old favorite here, and was warmly welcomed; other clever people in the co. are Elvia Crox Sealbrooke, Queenie Vassar, Georgia Stewart, and Jessie Villars. Miss Francis of Yale 26; large audience; the play was well received, being ably interpreted by Etienne Girardot, Lavinia Shannon, Louis Grisel, George Farren, and a capable co. throughout.

Feb. 5. Mr. and Mrs. Oliver Byron 31. Scalchi Concert co. Feb. 2. Henry E. Dixey 4. The Foundling 5. ITEM: The Miss Philadelphia co. rested here 5, having canceled their Peoria engagement for that evening.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, manager): Edwin Mayo in Pudd'nhead Wilson 21, 25 to large business. Miss Philadelphia 27. Lewis Morrison 29. The Brownies Feb. 2. In Gay Paris 4. 5. GRAND OPERA HOUSE (William Foster, manager): Ferris Comedy co. closed 22 after a very successful week; they also played a benefit for the Cubans to fair house 23. Holden Comedy co. 24-26 opened to S. R. O. in Escaped from the Law. The Girl I Left Behind Me 27-29. World Against Her 31 Feb. 2.

DAVENPORT.—BURTS OPERA HOUSE (Chamberlain, Kindt and Co., managers): Katie Emmett in The Waifs of New York 19 to rather light business. De Wolf Hopper in El Capitán 22; large audience notwithstanding severe snow storm; co. capable, and was greeted by hearty applause. Miss Philadelphia 24; topheavy house. Miss Francis of Yale 25. Faust 28. Oliver Byron 30. James J. Carbett Feb. 1.

KEOKUK.—OPERA HOUSE (D. R. Craig, manager): Katie Emmett in The Waifs of New York 20; good business. Agnes Wallace-Villa in The World Against Her 22; worst business in three years; poor business. Miss Philadelphia 26. Miss Francis of Yale 29. A Boy Wanted 31. Scalchi Feb. 1. Cissy Fitzgerald 7. The Girl I Left Behind Me 10.

MARSHALLTOWN.—ODDSON THEATRE (Ike C. Speers, manager): Tim Murphy in Old Innocence 21; small but appreciative audience. Pudd'nhead Wilson 22; light business; deserved better patronage. The Brownies Feb. 3. SING THEATRE (W. H. Evans, manager): Redmond co. 17 to fair business and good satisfaction; plays produced, Davy Crockett, Risen from the Dead, Side by Side, Master and Man, Pearl of Savoy, and Mountain Girl.

DUBUQUE.—GRAND OPERA HOUSE (William T. Roehl, manager): Tim Murphy in Old Innocence 18; small audience, owing to counter attractions; production deserved a good house; Dorothy Sherrod was very charming; the audience was very generous in its applause. Henry E. Dixey Feb. 4. The Girl I Left Behind Me 7. The Brownies 16.

MASON CITY.—PARKER'S OPERA HOUSE (A. T. Parker, manager): Clay Clement March 3. South Before the War 12.

FORT MADISON.—EBINGER GRAND (Elliot Altman, manager): Griffith, hypnotist, 18-22; light business. Head and Westland's Players opened for a week 24 to a big house.

CHARLES CITY.—HILDETH OPERA HOUSE (C. H. Shaw, manager): The Heart of Chicago 18; crowded house; best satisfaction. Black Trilby 31.

COUNCIL BLUFFS.—DORNEY THEATRE (George N. Bowen, manager): The Flints opened week 24 to S. R. O.; audience much amused. ITEM: Mrs. George N. Bowen is on the sick list.

DECORAH.—GRAND OPERA HOUSE (B. B. Morse, manager): The Heart of Chicago 17; immense house; receipts, \$400; acknowledged by many the best performance of the season. ITEM: The Grand has been replenished with some new interior scenery. The new electric light adds greatly to the comforts of the house.

IOWA CITY.—OPERA HOUSE (J. N. Coldron, manager): Katie Emmett in The Waifs of New York 16; a well filled house. The Girl I Left Behind Me Feb. 2.

CRESTON.—PATT'S OPERA HOUSE (J. H. Patt, manager): Murray and Mack in Finnigan's Courtship 19 to S. R. O.; performance excellent. Holden Comedy co. 20-22 in Escaped from the Law. Master and Man, and The White Slave to crowded houses. Side Tracked 27. Cherry Sisters 29.

RED OAK.—EVANS THEATRE (Priestman and Clark, managers): Cherry Sisters 21 to a large house; best performance of the kind ever given in the house. Side Tracked 28.

FORT DODGE.—FESSLER OPERA HOUSE (Rankin and Smith, managers): Tim Murphy in Old Innocence 22; large house; co. excellent.

MISSOURI VALLEY.—NEW THEATRE (William Harmon, manager): McCabe and Young's Black Trilby 20 to good business; performance poor. Local minstrels' testimonial benefit to Manager Harmon pleased a big house 22.

FAIRFIELD.—GRAND OPERA HOUSE (Louis Thomas, manager): Marie Bell Opera co. 24, 25 in Mascot and Chimes of Normandy; fair houses considering heavy storms.

OTTUMWA.—GRAND OPERA HOUSE (J. Frank Jersey, manager): The Flints to crowded houses 17-22.

BOONE.—PHIPPS OPERA HOUSE (Wiley, Phipps and Kirby, managers): Ferris Comedians to S. R. O.; splendid performances. Side Tracked 18; crowded house; good satisfaction. Redmond Dramatic co. 24-29.

CLINTON.—DAVIS OPERA HOUSE (W. McMillan, manager): Billy Link's Vanderville co. opened for three nights 24 to big house at popular prices and seemed to entertain. She 24. The Girl I Left Behind Me Feb. 4.

SIoux CITY.—GRAND OPERA HOUSE (A. B. Beall, manager): Scalchi co. 19. McCabe and Young's

Black Trilby co. did good business 21, 22; poor performance.

KANSAS.

TOPEKA.—CRAWFORD'S OPERA HOUSE (O. T. Crawford, manager): Walker Whiteside and a good co. in The Merchant of Venice and Hamlet 22 gave delightful performances to a light and a fair house respectively, both of which would undoubtedly have been better had it not been for the heavy snow storm, which rendered it almost impossible for any except the most robust to walk abroad. Mr. Whiteside's work as Shylock was compared favorably with that of Keene by our local critics, and his Hamlet, while more scholarly than virtue, is still the part to which he has given the most study and in which he excels. Lelia Wolstan as Portia and Ophelia was very strong. His entire support proved satisfactory. A Breezy Time 26. Town Topics 27. Scalchi Concert co. 28. Lieutenant Perry, lecturer, 31. GRAND OPERA HOUSE (O. T. Crawford, local manager): Dark.

THOMAS H. HYATT.

OTTAWA.—THE ROHRBAUGH (Charles H. Ridgway, manager): Pearson Stock co. matinee and evening performance, 17-22; light business, owing to inclement weather; co. deserving of liberal patronage. A Boy Wanted 21; fair audience; fine attraction. A Breezy Time 24. Fabio Romani 26. ITEM: The Pearson Stock co. were the guests of A Boy Wanted co. 21.

PARSONS.—OPERA HOUSE (O. P. M. Wiley, manager): Edwin Rostell in Richelieu entertained a large audience 18; will play a return engagement 31. Uncle Hiram pleased a fair crowd 29. Isaac Payton co. Feb.

ARKANSAS CITY.—FIFTH AVENUE OPERA HOUSE (Frank J. Hows, manager): Head and Westland's Players opened 17 to S. R. O.; co. poor and deservedly light business rest of week. Aiden Benedict co. 24.

LAWRENCE.—BOWERSOCK'S OPERA HOUSE (J. D. Bowersock, proprietor): A Boy Wanted 21 played against a big blizzard, in consequence of which business was very moderate; co. large and competent, giving a commendable performance. A Breezy Time 25; fair business.

EMPORIA.—WHITLEY OPERA HOUSE (H. C. Whitley, manager): Beach and Bowers' Minstrels 18; good house; performance good. Fabio Romani 25.

PITTSBURG.—OPERA HOUSE (W. W. Bell, manager): Edwin Rostell in Richelieu 17 was so well appreciated that by request he played Hamlet 20 to a very large house. Gilbooley's Reception 19; fair house; co. fair. The new Uncle Hiram 22; good house and co. Katie Putnam 24.

WICHITA.—CRAWFORD GRAND OPERA HOUSE (E. S. Martling, manager): Aiden Benedict and Olive West in Fabio Romani 13; good performance and business.

WELLINGTON.—WOOD'S OPERA HOUSE (Ass M. Black, manager): Fabio Romani 17 highly pleased a large house. Coup and Raymond's U. T. C. 21 to a deservedly poor house. Warner Comedy co. 24-29.

WINFIELD.—GRAND OPERA HOUSE (T. R. Myers, manager): Warner Comedy co. opened for a week 17; repertoire includes Mercie's Marriage, Dads and Dolls, Three Hats, After the Ball, A Circus Day, and The Hidden Hand; fair business; specialties good. Gilbooley's Reception 28.

ATCHISON.—THEATRE (John Seaton, manager): A Boy Wanted drew a fair audience 20. Town Topics 28. Walker Whiteside 27. Tim Murphy 28.

FORT SCOTT.—DAVIDSON THEATRE (Harry C. Ernich, manager): Uncle Hiram had a small house 18; co. better than usual. Holmes Dramatic co. 31 Feb. 2. South Before the War 8.

OSBERLIN.—OPERA HOUSE (C. J. Borin, manager): Madison Square Theatre co. 17-22 to good business and gave good performances, closing to a packed house. Same co. 24-26.

LYONS.—BUTLER'S OPERA HOUSE (Fred R. Lutz, manager): Tennessee Jubilee Singers 22; large house; good satisfaction. John Dillon Feb. 1.

HOLTON.—HARMON'S OPERA HOUSE (J. H. Jarvis, manager): A Breezy Time Feb. 3. St. Plunkard 10. F. A. Wade 17-19. Fabio Romani 21.

HUTCHINSON.—OPERA HOUSE (W. A. Lee, manager): Fabio Romani 19; fine business. Gilbooley's Reception Feb. 3. O'Brady's Election 5. Calhoun Opera co. 17.

LEAVENWORTH.—CRAWFORD'S GRAND OPERA HOUSE (M. B. Donner, manager): Walker Whiteside in Hamlet 21. Town Topics 22; good business.

MCPIERSON.—OPERA HOUSE (J. F. McElvain, manager): Fabio Romani 20; fair business and performance. Western Stars 29.

GREAT BEND.—GRAND OPERA HOUSE (Captain Lewis, manager): Richards and Pringle's Minstrels Mar. 19.

KENTUCKY.

FRANKFORT.—CAPITAL OPERA HOUSE (John L. Scott, Jr., manager): James Young presented David Garrick with excellent support 20 to a good house; Mr. Young was very pleasing and received many curtain calls. Cuba Libre 21. Clay Clement 27.

PARIS.—GRAND OPERA HOUSE (D. C. Parrish, manager): Clay Clement 29. Peters and Greene Comedy co. Feb. 4, 5. ITEMS: Clay Clement and wife will be entertained here 29 by Postmaster W. L. Davis and wife. The local lodge of Elks is arranging to present the opera Zelma at an early date.

BOWLING GREEN.—POITTE'S OPERA HOUSE (J. M. Robertson, manager): James Young as David Garrick 22; fine performance; small house; severe rain. Fields and Hanson's Minstrels 24; big house; old-time minstrels. Creston Clarke (return date) Feb. 1.

RICHMOND.—WHITE-BUSH OPERA HOUSE (Joe Bush, manager): Clara Schumann Ladies' Orchestra 26; fair house; good performance. Eugene Blair 29. Peters and Greene co. 31, Feb. 1. Two Merry Tramps 9.

OWENSBORO.—NEW TEMPLE THEATRE (Fodley and Burch, managers): A Stranger in New York 20; largest house of season; co. good; receipts \$560. Creston Clarke 31. Fields and Hanson's Minstrels Feb. 11.

DANVILLE.—OPERA HOUSE (C. T. Veach, manager): Clara Schumann's Ladies' Orchestra 29; fair house; pleasing performance. Clay Clement 26. Eugene Blair 28. Creston Clarke Feb. 3.

LEXINGTON.—OPERA HOUSE (Charles Scott, manager): Francis Wilson in Half a King 24 to S. R. O.; performance very fine. Clay Clement 26. Clara Schumann Orchestra 29. Eugene Blair Feb. 1.

ST. CATERINE.—GRAND OPERA HOUSE (Turner and O'Connell, managers): Clay Clement in The New Dominion 25; excellent performance; largest house of season. Eugene Blair 31.

WINCHESTER.—OPERA HOUSE (Eli Bean, manager): Clay Clement in The New Dominion 24; full house; excellent performance. Peters and Greene co. Feb. 3, 4. ITEM: William Miller, former mana-

once owing to illness Katherine Germaine was unable to appear and her place was very acceptably filled by Emilie Gardiner, who sang the third act Richard and then made one of his characteristic speeches, explaining the illness of Miss Germaine. In addition to this he complimented the audience on its size and appreciation, and regretted very much that our city does not have an opera house that is worthy of it; for the last remark he was most generously applauded. Blue Jeans Feb. 1. Gus Hill's World of Novelties 2.

SCRANTON.—LYCERN (Reis and Burgunder, manager): A Paris Model 24 to fair business; co. excellent; play week. Hanlon's Superba Feb. 3. Field's Minstrels 5.—ACADEMY OF MUSIC (Reis and Burgunder, manager): Waiter's Comedy co. 24-29 produced The Lost Paradise, McKenna's Flirtation, From Fire to Son, The Veteran, The Charity Ball, The Wife, A Gay Deceiver, Passion's Slave, Men and Women, A Social Highwayman, Beacon Lights, and An Enemy to the Car; co. opened 17 and has had S. R. O. at twenty performances out of twenty-three. Ferguson and Emerick in McNulty's Visit 31-Feb. 2. Edward Harrison 3.

PITTSBURGH.—MUSE HALL (C. C. King, manager): Miles ideal week co. opened for a week 24 in Michael Stragoff to the largest house of the season; satisfactory performance, including many good specialties; John E. Miles, William J. Butler, W. Fred Jones, Jack Tucker, and Eva Williams deserve favorable mention; plays presented, The Blacksmith's Daughter, Unknown All a Mistake, The Life Guard, Damon and Pythias, That Circus Girl, New Mexico, and The Signal Warning. Rentfrow's Pathfinders 31-Feb. 3. Van Otten's Three Star 2. Lillian Kennedy 14.—ITEM: Manager King is looking only vaudeville and burlesque cos. during Lent.

EASTON.—ABLE OPERA HOUSE (Dr. W. K. DeWitt, manager): Himmelin's Ideal 24-25; S. R. O. at each performance; co. is strong, including Ben. Brice, Charlie DeVonde, May Prindle, and Orin Kyle; Harry Roche joined the co. W. W. Newton, an Eastern boy, property man with the co. and filling small parts, was given an ovation 26 in the Minerva Club, of which he is a member. Waiter's Comic Opera co. 31-Feb. 3.

CHESTER.—GRAND OPERA HOUSE (Thomas Harrison, manager): Rhea in The Empress of France to well pleased house 22. Blue Jeans to large and pleased house 25. Powell, magician, 27. A Boy Wanted 28. Old Southern Life 29. Tommy Shearer co. 31-Feb. 5.—ITEM: Charles Skinner, who has been assistant manager of the Opera House for the last four years, has severed all connections with the house.

COLUMBIA.—OPERA HOUSE (James A. Crowthers, manager): Tommy Shearer co. 17-22; record-breaking attendance of the season; plays presented, A Prisoner of War, The Prince of Algiers, Dangers of a Great City, Western Princess, In Dixie's Land, and A Jolly Night; Isabel Fletcher gives distinction to all she does; little Irene Myers is very interesting.

CORRY.—WEEKS THEATRE (F. L. Weeks, manager): Thomas W. Keene and an excellent co. in Richard III. 23; packed house; the event of the season. Lillian Kennedy in The Deacon's Daughter 24; fair business; satisfactory performance. The Gorman 7. Ole Olson 9. A Gay New Yorker 19.

DANVILLE.—OPERA HOUSE (F. C. Angle, manager): Rentfrow's Pathfinders opened to big business 24; co. and specialties good. The Northern Spy Feb. 4. Dr. Jekyll and Mr. Hyde 5. Miles Stock co. 10-12. O'Hooligan's Wedding 24.

DEER.—PARK OPERA HOUSE (M. Reis, sole lessee and manager): Erie Dramatic Club 29 scored a success in Susanna before a large audience. Margaret Mather's beautiful production of Cymbeline 25 was received with great favor by a large audience. The Belle of New York 28. King Dramatic co. 31-Feb. 5.

HARTFORD.—WHITE'S OPERA HOUSE (F. D. Hunter, manager): Willoughby and Hyde's Ten Nights in a Barroom 23. Joe Ott Feb. 1.

BRAND.—GRAND OPERA HOUSE (George M. Miller, manager): The Captain's Mate was well produced to large houses 27-29.—ACADEMY OF MUSIC (John D. Misher, manager): A Boy Wanted 24. Sousa's Band 25. A Paris Model 26.

ROCHESTER.—OPERA HOUSE (C. A. Vandervell, manager): Lillian Kennedy in The Deacon's Daughter 18; large and pleased audience. Boston Ideal 21 opened to S. R. O. Gus Hill's World of Novelties Feb. 3.

SHATON.—G. A. B. OPERA HOUSE (John F. Oiler, manager): Andrews Opera co. in Martha 24; packed house. Shannon of the Sixth 26. The Girl from Frisco 31.—MUSIC HALL (T. E. Hayes, manager): Clara Hunter co. 24-29 to fair business.

SHARON.—CARVER OPERA HOUSE (P. F. Davis, manager): Peck's Bad Boy 26; full house; good satisfaction. A Breezy Time Feb. 5.

TYRONE.—ACADEMY OF MUSIC (C. M. Waple, manager): Sousa's Band 25 played a large audience.

WARREN.—LEGATY THEATRE (E. R. Scott, manager): Thomas W. Keene, supported by Charles B. Hamard and a very good co., presented Othello to large house 21; entire satisfaction. Lillian Kennedy in The Deacon's Daughter 26 to fair business. The Gorman 29.

WELLSBORO.—BACE AUDITORIUM (Dartt and Dartt, managers): Pinafore (local) 23, 27 to good house.

KANE.—LYCERN THEATRE (M. Reis, manager): A Breezy Time 25. Lillian Kennedy 26.—AUDITORIUM (George H. Verbeck, manager): Drummer Boy of Shiloh (local) 30-31 to large audiences. The Lovett's cancelled 30.—ITEM: The Lyceum will be under the management of S. N. Jacobson after Feb. 1 and will book attractions independent of circuit.

REYNOLDSVILLE.—REYNOLDS OPERA HOUSE (A. Reynolds, manager): The Girl from Frisco 28; fair business; performance good.

DU BOIS.—FULTON'S OPERA HOUSE (James A. Reed, manager): The Girl from Frisco 21; fair business; best satisfaction. The Vagabonds (local) 24 to small business. A Breezy Time 28; good house; good performance. Lillian Kennedy 31.

CARDONDALE.—GRAND OPERA HOUSE (Daniel P. Byrne, manager): Joseph Green co. opened for a week 24; business large; satisfactory performance. Edward Harrison Feb. 2. The Spooners 7-12.

BUTLER.—PARK THEATRE (George N. Burkhalter, manager): Elroy Stock co. closed a successful week 25 presenting Wife for Wife, The White Squadron, Land of the Midnight Sun, A Fair Rebel, Paradise, Land of the Unknown, and The Midnight Alarm. Guy Brothers' Minstrels 26 gave satisfaction; fair business. Ole Olson 29. Blue Jeans 31. Mr. Boone from Boston Feb. 2. Daniel E. Ryan 7-12.

MAUCH CRUNK.—OPERA HOUSE (Robert Heberling, manager): Andrews Opera co. presented Martha 24; large audience; performance excellent. Mack's Extravaganza co. Feb. 2, 3.

WILKES-BARRE.—THE NEWITT (M. H. Burgunder, manager): A Paris Model 25; co. excellent; play clever; audience small. Al. G. Field's Minstrels Feb. 4.—GRAND OPERA HOUSE (M. H. Burgunder, manager): Shannon of the Sixth 24-29; good business. Edward Harrison in Old Lavender 27-29 opened to crowded house. Van Otten's Three Star co. 31-Feb. 5.

MT. CARMEL.—G. A. B. OPERA HOUSE (Joseph E. Gould, manager): Stetson's U. T. C. 14; good business; specialties were up-to-date. Andrews Opera co. in Martha 16; good satisfaction; large house. Crane Repertory co. 24-29 in Locally Dead, Boy from Boston, Two Kids, and Waits of New York; large and pleased audiences; the Elmora Sisters have made a big hit among the theatregoers.

LEWISTOWN.—TEMPLE OPERA HOUSE (W. C. Dever, manager): Blue Jeans 27; performance excellent; fair house.

LEBANON.—FISHER OPERA HOUSE (George H. Spang, manager): Stetson's U. T. C. 25; fair house; excellent performance. A Boy Wanted 26; large and enthusiastic audience. Spy of Gettysburg (local) 28, 29.

GREENVILLE.—LAIRD'S OPERA HOUSE (J. S. Laird, manager): Peck's Bad Boy attracted a large house 27 and pleased everyone.

GREENSBURG.—KEAGGY THEATRE (R. G. Curran, manager): Cinderella (local) 27, 28. Elroy Stock co. 31-Feb. 5.

TITUSVILLE.—OPERA HOUSE (John Gahan, manager): Lillian Kennedy in The Deacon's Daughter 21; good business. Ole Olson Feb. 2. S. Bells 21. Drummer Boy 24-27.

BLOOMSBURG.—GRAND OPERA HOUSE (Harry Stearns, manager): Andrews Opera co. in Martha to large audience; performance excellent.

UNIONTOWN.—GRAND OPERA HOUSE (Harry Stearns, manager): O'Hooligan's Wedding 24, fair

performance; good business. Sowing the Wind 31. Ole Olson Feb. 4.—ITEM: Manager Stearns is having the house repainted and a new steel ceiling put in, which makes a very pretty appearance.

JOHNSTOWN.—CAMBRIA THEATRE (I. C. Misher, manager): Roscoe Midgents Vanderville co. 21 gave one of the best shows of its kind ever seen here; a fine audience was present: Mlle. Chatelet, Tom Mack, Frey and Fields, and the Midgents themselves were features. A Stranger in New York, booked for 26, postponed.—JOHNSTOWN OPERA HOUSE (James G. Ellis, manager): Twelve Temptations Feb. 1. Ole Olson 5. Hopkins' Trans-Oceanics 10.—ITEMS: John Krieger, of this city, has joined the Wilson Theatre co. as advance representative.—Frank Ellis House, who had been here visiting his parents for the past three weeks, left for home 26.

PRELARD.—GRAND OPERA HOUSE (D. J. Boyle, manager): John L. Sullivan co. 20 to topheavy house. Bobby Mack 4, 5. The Captain's Mate, booked for 25, canceled.

CURWENSVILLE.—ACADEMY OF MUSIC (A. P. Way, manager): The Girl from Frisco 24; fair but appreciative house. Guy Brothers' Minstrels Feb. 2. PUNKSUTAWNEY.—MAHONING STREET OPERA HOUSE (R. M. McCartney, manager): A Breezy Time 19; good business. The Girl from Frisco 22; big business; best satisfaction; prominent in receiving applause were Harry Booker, Julia Taylor, and Hazel Melendez. Guy Brothers 4. Ramon's Entertainers 10. Stetson's U. T. C. 17.—ITEM: Professor W. J. Eccleson, of Pittsburgh, joined The Girl from Frisco here as pianist.

WORK.—OPERA HOUSE (B. C. Pente, manager): The Real Widow Brown, with Perkins D. Fisher and a good co., gave a pleasing entertainment 19. Blue Jeans 26. A Boy Wanted 27. The Girl from Paris 28. Shannon of the Sixth 29.—ITEMS: Rehearsals for the presentations of the Pirates of Penzance, by the local lodge of Elks, and of the comic opera of Nittanah, by amateurs, are being conducted.

WAYNESBURG.—OPERA HOUSE (Cooke and Munnell, managers): Rose's Vandervilles 17-22; packed house.

BEAVER FALLS.—SIXTH AVENUE THEATRE (Charles Medley, manager): Daniel R. Ryan co. opened for a week 24 in My Partner to big business; Mr. Ryan and Ethel Fuller deserve special mention. Sousa's Band 27. The Girl from Frisco 28. Ole Olson 29. A Breezy Time 7. The Limited Mail 19.

HEADVILLE.—ACADEMY OF MUSIC (C. A. Hempstead, manager): The Deacon's Daughter 20; good business. Margaret Mather in Cymbeline 23; large and pleased audience. The Isle of Champagne 29.

ASHLAND.—GRAND NEW OPERA HOUSE (Frank H. Waite, manager): Andrews Opera co. sang Martha 21; large audience; good performance. Van Otten's Three Star Comedy co. opened for a week 24, presenting Dorcas to S. R. O.

BRADFORD.—WAGNER OPERA HOUSE (M. W. Wagner, manager): Lillian Kennedy 27. S. Bells 11. Charles A. Gardner 18.

FRANKLIN.—OPERA HOUSE (J. P. Keene, manager): Lillian Kennedy in The Deacon's Daughter 21; excellent co. to S. R. O. The Isle of Champagne 24. Mr. Boone from Boston Feb. 1. Ole Olson 12. S. Bells 19.

GRANDVILLE.—PALACE THEATRE (J. B. Hochman, manager): Lost Creek Dramatic co. 22 in The Girl from Frisco; large and pleased audience. Wilson Comedy co. 24-29; audiences pleased; good houses. Bobby Mack's co. 28, 29.

HAZLETON.—GRAND OPERA HOUSE (G. W. Hamerly, manager): John L. Sullivan co. drew a big house 21. The Captain's Mate played a fair audience 24. The Girl from Paris to S. R. O. 26; performance among best of season.

LOCK HAVEN.—OPERA HOUSE (J. H. Mamina, manager): Rentfrow's Pathfinders 17-22; fair business; general satisfaction. Wilson Comedy co. 27-29. Lillian Kennedy Feb. 4.—ITEMS: Helen Myrtle joined the Pathfinders and Edwin Brunelli will join at Danville, Pa.

MONONGAHELA.—GAMBLE'S OPERA HOUSE (John M. Grable, manager): Revolt, hypnotist, 27-29. MINERSVILLE.—OPERA HOUSE (Potter and Keen, managers): When His Wife's Away 21; small business; co. weak. Food Sisters Burlesque co. 31, Feb. 1. The First Mail 7. O'Hooligan's Wedding 24.

NORRISTOWN.—GRAND OPERA HOUSE (John E. Murphy, manager): Al. G. Field's Minstrels delighted a large audience 22. Tommy Shearer co. opened for a week of repertoire 24 to S. R. O. Innes' Band 31. Hartzel's Midwinter Circus 4, 5.

SHENANDOAN.—THEATRE (P. J. Ferguson, manager): Stetson's U. T. C. to big business. A Boy Wanted played a large audience 21. Shannon of the Sixth 27.

CL. CITY.—OPERA HOUSE (C. M. Loomis, manager): In Atlantic City 20; fair house; good satisfaction. The Isle of Champagne 27. A Breezy Time 29. S. Bells Feb. 2. The Gorman 4. Gus Hill's World of Novelties 7. Patent Applied For 12.—ITEM: The local lodge B. P. O. E. are making extensive preparations for an entertainment early in February.

TARENTUM.—ALHAMBRA THEATRE (George E. Holmes, manager): Guy Brothers' Minstrels 24; fair house; co. good. Ole Olson 27. Hopkins' Trans-Oceanics Feb. 11.

WEST CHESTER.—ASSEMBLY BUILDING (Davis Beaumont, manager): The Real Widow Brown 21 to good business; performance fair.—OPERA HOUSE (F. J. Painter, manager): The Lucky Lily 22; good house; average performance. The Night Owls 27.

WILLIAMSPORT.—LYCERN OPERA HOUSE (Moe Reis, lessee and manager): My Friend from India 25; large and enthusiastic audience. The Girl from Paris 28; large and enthusiastic audience.

SETTSBURG.—OPERA HOUSE (L. F. Walters, manager): The Midnight Flood appeared at short notice 22 and gave a very creditable performance to a fair audience. Andrews Opera co. 31. Feb. 1. Rhea 4. My Friend from India 7. Arnold Wolford co. 8-12.

POTTSTOWN.—GRAND OPERA HOUSE (George R. Harrison, manager): Wood Sisters co. 19, 20 to good business. Sousa's Band 24; large and delighted audience.

BELLEFONTE.—GORMAN'S OPERA HOUSE (Al. Gorman, manager): A Breezy Time to good house 21. Arion Turbett Concert co. to a full house 24.

BERWICK.—P. O. S. OF A. OPERA HOUSE (F. R. Kitchen, manager): The Girl from Frisco 27.—ITEMS: John R. Fowler, owner and manager of the opera house at Bloomsburg, Pa., made an assignment 28. Lillian Kennedy co. exacted.—ITEM: Roswell Hunting was in this city.—Provident Lodge No. 14, Order of Elks, attended the funeral of their Brother R. D. Mason, of this city, 25.

PAWTUCKET.—OPERA HOUSE (A. A. Spitz, manager): U. T. C. 30-32 did a good business, with usual satisfaction. Irwin Brothers' Venetian Burlesques 24-26 to crowded houses; performances entirely satisfactory. Dot Daveport brought down the house; Al Shoen created usual laughter.—ITEM: Roswell Hunting was in this city.—Provident Lodge No. 14, Order of Elks, attended the funeral of their Brother R. D. Mason, of this city, 25.

WESTERLY.—BLIVEN'S OPERA HOUSE (C. B. Bliven, manager): Local minstrels drew good house 21. Richards and Canfield (return date) Feb. 14.

RIVERPORT.—THORNTON'S OPERA HOUSE (J. H. Thornton, manager): The Land of the Living 20 to light house owing to bad weather; co. good. Morrison's Past 29.

RHODE ISLAND.

NEWPORT.—OPERA HOUSE (T. F. Martineau, manager): Morrison's Past 21. The Tarrytown Widow drew well 25, securing a decided hit; the comedy is bright and sparkling throughout, and the scenery effective; the cast is uniformly strong. Stetson's U. T. C. 28; business fair; the negro singers and dancers are excellent and constitute a strong feature. Kate Claxton Feb. 1. A Railroad Ticket 3.—ITEM: A copy of The Minion figures prominently on the news stand in Act I. of The Tarrytown Widow.

PAWTUCKET.—OPERA HOUSE (A. A. Spitz, manager): U. T. C. 30-32 did a good business, with usual satisfaction. Irwin Brothers' Venetian Burlesques 24-26 to crowded houses; performances entirely satisfactory. Dot Daveport brought down the house; Al Shoen created usual laughter.—ITEM: Roswell Hunting was in this city.—Provident Lodge No. 14, Order of Elks, attended the funeral of their Brother R. D. Mason, of this city, 25.

WESTERLY.—BLIVEN'S OPERA HOUSE (C. B. Bliven, manager): Local minstrels drew good house 21. Richards and Canfield (return date) Feb. 14.

RIVERPORT.—THORNTON'S OPERA HOUSE (J. H. Thornton, manager): The Land of the Living 20 to light house owing to bad weather; co. good. Morrison's Past 29.

SOUTH CAROLINA.

CHARLESTON.—ACADEMY OF MUSIC (Will T. Koch, manager): The Dazzler 21; up-to-date performance; fair house. Primrose and West's Minstrels 24; full house. Primrose, Wilson, and Hall furnished their full quota of fun. Roland Reed, supported by Isadore, Rush and a strong co., in A Man

of Ideas proved one of the greatest comedy hits of the season; good house in spite of bad weather. Miller-Sisson-Wallace co. 29.—ITEM: The box-office receipts of Primrose and West were attached here 25 by Manager Cramer, of the Columbia Opera House. The plaintiff alleges breach of contract and claims \$250 and costs. The defendants gave bond for their appearance when called into court.

NEWBERRY.—OPERA HOUSE (C. A. Bowman, manager): Arnold-Wells co. 24-30, playing to large and pleased audiences. Gorton's Minstrels Feb. 9. Miller-Sisson-Wallace co. 23.

ANDERSON.—OPERA HOUSE (O. U. Brunsell, manager): Peruch Beldini co. in repertoire Feb. 7-12.

SPARTANBURG.—OPERA HOUSE (Max Greenwald, manager): Cora Van Tassel co. 10-16 to good house. The Dazzler 22; audience, despite inclement weather, was large and enthusiastic. Robin Hood, Jr., Feb. 1. Wang 3.

SOUTH DAKOTA.

SIOUX FALLS.—NEW THEATRE (R. M. Bear, manager): House opened 24 with The Girl I Left Behind for this beautiful new playhouse was filled. Special trains brought large out-of-town delegations, making the opening a red letter event in the history of the city. Manager Bear is receiving the praise of the theatregoers for his energy and enterprise. A Bachelor's Romance Feb. 2. Miss Philadelphia 11.

TENNESSEE.

NASHVILLE.—VENDOME (Thomas J. Boyle, manager): The Lilliputians 20-22 drew large and pleased audiences. James Young, with a good supporting co., presented to pleased audiences 24. David Garlick and Hamlet. Francis Wilson 27. Two Merry Tramps Feb. 5, 4. Tennessee's Partner 8, 9. Puddin'head Wilson 11, 12. Louis James 14-16.—GRAND OPERA HOUSE (Thomas J. Boyle, manager): When London Sleeps 19, 20; fair houses; performance satisfactory.—NEW MASONIC THEATRE (William A. Best, business manager): What Happened to Jones 18, 19. A Stranger in New York 26.—ITEMS: Eugene Johns, doorkeeper at the Vendome, was married to Essie Young 19.—The Chicago Orchestra will be at the Tabernacle Feb. 3, 4.—Jeff Blackman has been appointed treasurer at the Vendome.

CHATTANOOGA.—NEW OPERA HOUSE (Paul R. Albert, manager): Manola-Mason co. in Friend Fritz 25; small audience; good performance; owing to cancellations house dark 23, 29.

DYERSBURG.—GEORGIA OPERA HOUSE (R. L. Palmer, manager): Clara Schumann Ladies' Orchestra 17; house fair; performance creditable. A Night at the Circus Feb. 1.

KNOXVILLE.—STAUD'S THEATRE (Fritz Staud, manager): Primrose and West's Minstrels 18. Marion Manola and John Mason in Friend Fritz 19. Peters and Greene co. 24, 29. The Dazzler 24.

MEMPHIS.—LYCERN THEATRE (T. J. Boyle, manager): When London Sleeps to fair business 17, 18. Francis Wilson 20, 21.—THE AUDITORIUM (Ben W. Stanbeck, manager): Return engagement of The Prodigious Father 17-19. A Night at the Circus 27-29.—GRAND OPERA HOUSE (R. S. Douglas, manager): Dark.

TEXAS.

WACO.—THE GRAND (Weis and Solomon, managers): A Contented Woman drew a large audience 17; performance entirely satisfactory. Arthur C. Alston's excellent co. presented Tennessee's Partner 18, 19 to only fair business, owing to inclement weather; this attraction proved among the best here this season; the co., costumes and scenery deserve mention. A Trip to Chinatown 20; excellent co.; played a large audience; specialties were new and up to date. Hogan's Alley was seen here for the first time 21 and drew a fair house; the specialties were well received and received many merited encores. The Prisoner of Zenda 22. Ben Hur (local) 23, 24. Puddin'head Wilson 25. Under the Red Robe 26. Stuart Robson 29. James O'Neill 4.—ITEM: A rumor has been circulated the past week regarding the erection of a new theatre to cost \$50,000, work on the building to be started at once and the house completed for the coming season.

SAN ANTONIO.—GRAND OPERA HOUSE (George H. Walker, manager): Hogan's Alley 15 packed the house with a pleased audience. A Contented Woman 19; largest audience of season. Puddin'head Wilson, with Theodore Hamilton in the title-role, did satisfactory business 23, 24; the play was favorably received and Mr. Hamilton's act merited encores. The Prisoner of Zenda 25. Ben Hur (local) 26, 27. Stuart Robson 29. James O'Neill 4.—ITEM: A rumor has been circulated the past week regarding the erection of a new theatre to cost \$50,000, work on the building to be started at once and the house completed for the coming season.

HOUSTON.—SWEENEY AND COHEN'S OPERA HOUSE (E. Betzmann, manager): Hogan's Alley 17; large though topheavy house. Louis James in A Cavalier of France, with an excellent supporting co., drew a satisfactory house 18; everyone pleased. Puddin'head Wilson, Theodore Hamilton and a good co. 19; satisfactory business. A Contented Woman 20; splendid house. Baldwin Melville co. 21, 22 were greeted with phenomenal business, many people being turned away at each performance. Baldwin Melville co. (return date) 23, 24. James O'Neill 25. Ben Hur and Ten Broeck 27. The Prisoner of Zenda 28.—ITEM: The afternoon performance 22 was the largest matinee ever given in the Opera House, and Manager Betzmann is not only proud of it but is receiving congratulations on all sides for his splendid management.

DALLAS.—OPERA HOUSE (George Any, manager): A Trip to Chinatown did good business 17. A Stranger in New York to large audiences 18, 19; co. evenly balanced. The Prisoner of Zenda 20. Tennessee's Partner did fair business 21, 22. Hogan's Alley (return engagement) 23. The Prodigious Father 24. Stuart Robson 27. Puddin'head Wilson 31. Feb. 1.—ITEM: Charlotte Crane, of A Stranger in New York, was entertained by relatives here—George Any is delighted on account of big receipts for the past two weeks.

BELTON.—GRAND OPERA HOUSE (A. J. Embree, manager): A Trip to Chinatown 22; small house; performance excellent. A Thoroughbred 31. The Prodigious Father Feb. 2. Uncle Josh Sprucey 7.

CORNICANA.—MERCHANTS' OPERA HOUSE (L. C. Revora, manager): A Trip to Chinatown 19. Tennessee's Partner 20; small but pleased audience. Uncle Josh Sprucey 22; big house at matinee, small attendance at night; performance average. Puddin'head Wilson 27.

AUSTIN.—HARVICK OPERA HOUSE (Rigby and Walker, managers): A Contented Woman 18; packed house. Hogan's Alley 19 to fair business. Puddin'head Wilson 21 to large and pleased audience. A Trip to Chinatown 24.

SULPHUR SPRINGS.—MAIN STREET OPERA HOUSE (A. B. Ewing, manager): Weidemann's Comedians 17-22; crowded houses in spite of bad weather. Alha Heywood Feb. 8.

FLATLAND.—ARNIN AND LANE OPERA HOUSE (A. Brunnenberg, manager): Swiss Bell 19, 20; good house; co. fair. Billy A. Griffin in A Thoroughbred 22; good house; co. short of people on account of illness, but a satisfactory performance was given.

PORT WORTH.—GREENWALL'S OPERA HOUSE (Phil Greenwall, manager): A Stranger in New York 17 to S. R. O. A Trip to Chinatown 18 to fair house. Punch Robertson co. presented Falsely Accused, Rose Cottage, The Buckeye, and Polly and I 19, 20 to well-filled houses. The Prisoner of Zenda 21. Hogan's Alley 22 to well-filled house.

ORRENVILLE.—KING OPERA HOUSE (J. G. Torgard, manager): Edwin Travers in A Jolly Night (return date) 17; good business. The Private Secretary 18 owing to heavy rain was poorly attended.

LONGVIEW.—OPERA HOUSE (P. T. Pogues, manager): Edwin Travers in The Private Secretary and A Jolly Night 21, 22; good business considering inclement weather; plays well rendered. Hogan's Alley 25. Alabama Colored Minstrels failed to fill or cancel contract for 17.

MARSHALL.—OPERA HOUSE (Wolz and Dahmer, managers): A Stranger in New York 20; large and enthusiastic audience. Punch Robertson co. 21, 22; S. R. O. Richards and Pringle's Minstrels 29.

SHERMAN.—COX'S OPERA HOUSE (Frank Ellsworth, manager): Punch Robertson co. 31-Feb. 2. Alha Heywood 4. Frederick Ward 8. Henshaw and Ten Broeck 11.

TEXARKANA.—OHIO'S OPERA HOUSE (Hardin Brown, manager): Georgia's Minstrels 18; light business; unfavorable weather. The Prodigious

Father 20; fair audience; performance good. Ronald Morrison 24.

CALVERT.—CASIMIR'S OPERA HOUSE (J. P. Casim, manager): Local auditors 27.

TERRELL.—BURNS' OPERA HOUSE (S. L. Dey, manager): A Trip to Chinatown 17; audience small; performance good. Blessing, magician, 20; small house.

DENISON.—OPERA HOUSE (M. L. Epstein, manager): Roberts' Black Crook co. 20; small audience; poor performance. The Prodigious Father 22; fair attendance; first-class performance. Hogan's Alley (return date) 23; good business; everyone pleased. Tennessee's Partner 24. Puddin'head Wilson 29.

PALESTINE.—TEMPLE OPERA HOUSE (Dilley and Swift, managers): Uncle Josh Sprucey 17; large topheavy house; co. poor. Edwin Travers in A Jolly Night and The Private Secretary 18, 20; good business; Mr. Travers is very clever and had good support; everyone well pleased. Frank Beard lecture 21. Weidemann's Comedians 24-29.

CLARKSVILLE.—TRILLING'S OPERA HOUSE (Charles Gaines, manager): Thomas Dixon, Jr., lectured to full house 21.

PARIS.—PETERSON THEATRE (R. Peterson, manager): The Prodigious Father 21; small house; best play of the kind here this season; Rose Melville made a decided hit.

BEAUMONT.—GOODHUE'S OPERA HOUSE (John B. Goodhue, manager): Louis James in Spartacus 20; packed house; audience pleased.

GAINESVILLE.—OPERA HOUSE (John Hulén, manager): Punch Robertson co. 17, presenting The Factory Girl to good business. Black Crook co. 18 to small audience; performance poor. Side Tracked 23; packed house; excellent performance. The Prodigious Father 24. Tennessee's Partner 29.

TEMPLE.—BLIOT OPERA HOUSE (T. J. Darling and Co., managers): Hogan's Alley 20; large audience. A Trip to Chinatown 21; good audience despite rain; performance well taken.

EL PASO.—MYAN'S OPERA HOUSE (Rigby and Walker, lessees): Stuart Robson 21.

VOAKUM.—GREEN OPERA HOUSE (G. W. Griffin, manager): A Thoroughbred 21; deservedly small house. Sharpley Lyceum co. opened for week 21 to S. R. O.; audience pleased. Uncle Josh Sprucey Feb. 15.

THURBER.—OPERA HOUSE (A. H. Miller, manager): Kinetoscope entertained a fairly good audience 23.

UT

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DATES AHEAD.

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

ALMA CHESTER (Oscar W. Dibble, mgr.): Elizabeth N. J., Jan. 31-Feb. 5, Paterson 7-12, Chester, Pa. 14-19.

ALCANTARA STOCK (Belasco and Jordan, mgrs.): San Francisco, Cal.—indefinite.

ANDREW MACK (Rich and Harris, mgrs.): Boston, Mass., Jan. 31-Feb. 12.

ARNOLD WELLS (Georgetown, S. C., Feb. 1-6).

A THOROUGHED (Billy A. Griffin, mgr.): R. M. Dear, mgr.: Waco, Tex., Feb. 4, Marlin & Corsicana 7, Weatherford 10, Jan. 31-Feb. 2.

AT GAY CONEY ISLAND (Miller and Peol, mgrs.): Toledo, O., Feb. 2-5, Buffalo, N. Y., 7-12.

AT PINEY RIDGE (Bend Higgins, mgr.): Louisville, Ky., Jan. 31-Feb. 2.

BELLE OF NEW YORK (T. St. Louis, Mo., Jan. 30-Feb. 4, Chicago, Ill., 6-25).

BENNETT-MOULTON (Monte Thompson, mgr.): Norwich, Conn., Jan. 31-Feb. 4, Holyoke, Mass., 7-12, Lynn 14-19.

BETTS-LOSER (Alfred Molander, mgr.): Fulton, Ill., 31-Feb. 2, Mottison 3-5.

BLAIR, EUGENIE (Wheeling, W. Va., Feb. 5).

BLUE JEANS (Edward Arlington, mgr.): New Castle, Pa., Feb. 1, Youngstown, O., 2, Cleveland 7-12.

BOOMING TOWN A. St. Charles, Mo., Jan. 31, Montgomery City Feb. 1, Mexico 2, Fulton 3, Jackson City 4, E. St. Louis, Ill., 5.

BOY WANTED (Eastern: W. B. McCallum, mgr.): Providence, R. I., Jan. 31-Feb. 5.

BOT WANTED (Western: Blaney & J. M. Hyde, mgr.): Gallegos, Ill., Feb. 1, Streator 2, La Salle 3, Dixon 4, Freeport 5, Elgin 7, Aurora 8, Valparaiso, Ind., 9, Michigan City 10, Dowagiac 11, Elkhart 12.

BREKID TIME (Southern: Fitz and Webster, props and mgrs.): Holton, Kan., Feb. 3, Horton 4, Leavenworth 5 & Lexington, Mo., 6, Booneville 10, Fayetteville 11, Union City, Pa., Feb. 2, Ashtabula, O., 4, Sharon, Pa., 5, Beaver Falls 7, Rochester 8, E. Liverpool, O., 9, Salem 11, Alliance 12.

BRYAN COMEDIANS (Ludington, Mich., Jan. 31-Feb. 5).

BURCH OF KEYS (Mrs. Botner, mgr.): Pittsburg, Pa., Jan. 31-Feb. 2, McKeesport 3, Weston 5.

BYRON, MR. AND MRS. OLIVER (Davenport, Ia., Jan. 31, Monmouth, Ill., Feb. 1, Peoria 2, Lincoln 3, Springfield 4, Terre Haute, Ind., 5, Evansville 6, Cairo, Ill., 7, Paducah, Ky., 8, Jackson, Tenn., 9, Memphis, 10-12, Little Rock, Ark., 14, Hot Springs 15-19.

CORSE PAYTON (W. E. Denison, mgr.): Lowell, Mass., Jan. 31-Feb. 5, Manchester, N. H., 7-12, Lawrence, Mass., 14-21.

CARPENTER'S MATE (Hoboken, N. J., Jan. 31-Feb. 2, Bridgeport, Conn., 3-5).

CASTLE SQUARE THEATRE (J. H. Emery, mgr.): Boston, Mass., Aug. 1-10, indefinite.

CHAMBERLAIN (Hartford, Conn., Jan. 31-Feb. 5).

CHAUCER'S OLCOTT (Augustus Pitou, mgr.): New York City Jan. 31—Indefinite.

CHERRY PICKERS (Augustus Pitou, mgr.): St. Paul, Minn., Jan. 31-Feb. 5, Minneapolis 6-12, Winona 14, La Crosse, Wis., 15, Dubuque, Ia., 16, Galesburg, Mo., 17, Ottumwa 19.

CHERRY PADDY (Dwight Ferris, mgr.): New York City Jan. 31-Feb. 5.

CITY FIGHTERS (Lincoln, Ill., Feb. 1, Campaign 2, Galesburg 3, Monmouth 4, Burlington 5, Clay Clement: Paducah, Ky., Feb. 2, Cairo, Ill., 3, Memphis, Tenn., 4, 5).

COLUMBIAN COMEDY (Lansing, Mich., Jan. 31-Feb. 5).

CONTENTED WOMAN (Fred E. Wright, mgr.): New Orleans, La., Jan. 31-Feb. 5.

CORA VAN TASSILL (Ocala, Fla., Jan. 31-Feb. 5, Gainesville 7, Thomasville, Ga., 10-12, Eufala, Ala., 14-16, Montgomery 17-19).

COURTNEY, JAMES (Wm. A. Brady, mgr.): Davenport, Ia., Feb. 1.

CORSE PAYTON STOCK (David J. Ramage, mgr.): Hartford, Conn., Jan. 31-Feb. 5, Harrisburg, Pa., 7-12, Shamokin 14-19.

COURTNEY INTO COURT (Rich and Harris, mgrs.): Oakland, Cal., Jan. 31, San Jose Feb. 1, Sacramento 2, Fresno 3, Los Angeles 4, El Paso, Tex., 8, San Antonio 10, Galveston 11, Houston 12, New Orleans, La., 13-19.

CRANE, FLETCHER (E. M. Crane, mgr.): Mahanoy City, Pa., Jan. 31-Feb. 5.

CUMBERLAND (Augustus Pitou, mgr.): New York City Jan. 31-Feb. 5.

CUMMINGS STOCK (No. 1): Toronto, Can.—indefinite.

CUMMINGS STOCK (No. 2): St. Thomas, Can., Jan. 31-Feb. 5, Chatham 5-8.

DAN MCCARTHY (Brooklyn, N. Y., Jan. 31-Feb. 5, Boston 7-12).

DARKEST AMERICA (John W. Vogel, mgr.): Bellefontaine, O., Jan. 31, Urbana Feb. 1, London 2, Columbus 3-5.

DARKNESS RUSIA (Sidney R. Ellis, mgr.): Chicago, Ill., Jan. 31-Feb. 5, Loganport, Ind., 7, Newark, O., 8, Zanesville 9, Wheeling, W. Va., 11, McKeesport, Pa., 12, New York City 14-19.

DE TOURNEY-LAWRENCE (Hinckley, Minn., Jan. 31, Pine City Feb. 1, Rush City 2, Taylor's Falls 3, St. Croix Falls 4, Cecelia 5).

DEVIL'S AUCTION (M. Wm. mgr.): Greenfield, Mass., Feb. 1, Belknap Falls, Vt., 2, Montpelier 3, St. Johnsbury 4, Burlington 5, Ogdensburg, N. Y., 7, Waterville 8, Oswego 9, Lyons 10, Syracuse 11, 12, Auburn 13, Geneva 14, Canandaigua 15, Batavia 16, Lockport 19.

DONNELLY AND GIRARD (Milwaukee, Wis., Feb. 3-5).

DOWNS IN DIXIE (Cincinnati, O., Jan. 31-Feb. 5, St. Louis, Mo., 7-12).

EDWARD HARRIGAN (W. J. Hanley, mgr.): Scranton, Pa., Feb. 1, Carbondale 2, Scranton 3-5, Rochester, N. Y., 7-9.

E. H. SOTHERN (Dan Frohman, mgr.): Dayton, O., Jan. 31, Columbus Feb. 1, Toledo 2, Detroit, Mich., 3-5, Toronto, Can., 7-9, Cleveland, O., 10-13, Pittsburgh, Pa., 14-19.

ELDOS COMEDIANS (G. Harris Eldon, mgr.): Elwood, Ind., Jan. 31-Feb. 5, Rensselaer 7-12, Valparaiso 14-19.

ELMSTICIAN (Halsey): Brooklyn, N. Y., Jan. 31-Feb. 5.

ELSTOCK (Edwin Elroy, mgr.): Greenburg, Pa., Jan. 31-Feb. 5, Altoona 7-12, Lancaster 14-19.

ELAIS DE TOURNEY (E. G. Hinesbaugh, mgr.): Hinckley, Minn., Jan. 31, Pine City Feb. 1, Rush City 2, Taylor's Falls 3, St. Croix Falls 4, Cecelia 5.

ENNA SANDOZ (Rochester, N. Y., Jan. 31-Feb. 5, Schenectady 7-9).

EMPIRE STOCK (Blaisdell and Brown, mgrs.): Paris, Ill., Jan. 31-Feb. 5, Brazil, Ind., 7-12.

EMPIRE THEATRE (Chas. Frohman, mgr.): New York City Jan. 31—Indefinite.

E. S. WILLARD (Cleveland, O., Jan. 21-29, St. Louis, Mo., 31-Feb. 5, Nashville, Tenn., 7-10, New Orleans, La., 14-20).

FERRIS COMEDIANS (Dick Ferris, mgr.): Lucerne, Ia., Jan. 31-Feb. 5, Ft. Madison 7-12.

FABIO ROMANI (J. B. Murray, mgr.): Louisiana, Mo., Jan. 31, Canton Feb. 1, Kirkville 2, Moberly 3, Fayette 4, Booneville 5.

FALLS AMONG THIEVES (Hartford, Conn., Jan. 31, Feb. 1, New Haven 3-5, Brooklyn, N. Y., 7-12).

FANNY DAVENPORT (Ben Stern, mgr.): New York City Jan. 31-Feb. 5.

FANNY MAIL (Lincoln J. Carter, prop.: R. G. Gupta, mgr.): Hazleton, Pa., Feb. 1, Mahanoy City 2, Reading 3-5, Binghamton, N. Y., 10-12, Scranton, Pa., 14-16, Wilkes-Barre 17-19.

FAUST (Edw. J. Abram, mgr.): No. Adams, Mass., Feb. 1, Housick Falls, N. Y., 2, Rutland, Vt., 3, Concord, N. Y., 4, Glen Falls 5, Troy 7-9, Oneonta 10, Norwich 11, Cortland 12.

FIRST BORN (Frohman): Boston, Mass., Jan. 24-Feb. 5.

FOR FAIR VIRGINIA (Julian Magnus, mgr.): Fond du Lac, Wis., Feb. 1, Dowagiac, Mich., 2, Grand Rapids 3, Battle Creek 5, Lansing 7, Port Huron 8, Saginaw 9, Bay City 10, Detroit 11, 12.

FRANK E. LONG (Joe Santry, mgr.): Owatonna, Minn., Jan. 30-Feb. 5, Albert Lea 6-12.

FRANKLYN STOCK (Salt Lake City, U. Feb. 3-5).

GAY MATINEE GIRL (No. 1, Edwin P. Hilton, mgr.): Salt Lake City, U., Jan. 31-Feb. 5, Provo 7, Grand Junction, Col., 8, Leadville 9, 10, Salida 11, Cripple Creek 12, Victor 14-15, Colorado Springs 16, 17, Pueblo 18, 19.

GAY SOUTHERNETTE (Marry L. Phillips, mgr.): Holyoke, Mass., Jan. 31-Feb. 2.

GILLHOOLEY'S RECEPTION (Lyons, Kan., Feb. 1, McPherson 2, Salina 3, Herrington 4, Council Grove 5, Junction City 7, Clay Centre & Concordia 9, Superior, Neb., 10).

GIRL FROM FRISCO (J. H. Davis, mgr.): Shamokin, Pa., Jan. 31, Shenandoah Feb. 1, Mahanoy City 2, Hazleton 3, Lawton 4, Wilmington 5, Reading 7, Pottsville 8, York 9, Lancaster 10, Allentown 11.

GRATY DIAMOND ROBERT (David Peyer, mgr.): Toledo, O., Jan. 30-Feb. 3, Cincinnati 4.

GRIFFITH, JOHN (Harry Martell, mgr.): Grand Rapids, Mich., Jan. 31-Feb. 2, Allegan 3, Kalamazoo 4, Elkhart, Ind., 5.

GRIMES CELLAR DOOR (Jas. B. Mackie): Tipton, Ind., Jan. 31, Kokomo Feb. 1, Peru 2, Huntington 3, La Porte 4, Michigan City 5.

GUILTY MOTHER (Jas. H. Waller, mgr.): Syracuse, N. Y., Jan. 31-Feb. 2, Rochester 3-5.

HALL, JESSIE MAE (Frankfort, Ind., Feb. 3-5).

HANSON, ANNIE CLARKE (J. H. Shepherd, mgr.): Cleveland, N. Y., Jan. 31-Feb. 2, Skaneateles 3-5, Towanda, Pa., 7.

HARRY LITTLE HOME (Geo. W. Monroe: Robert B. Monroe, mgr.): Indianapolis, Ind., Jan. 31-Feb. 2, Chicago, Ill., 4.

HARLAND DRAMATIC (Lodi, Wis., Jan. 31-Feb. 5).

HART, W. S. (New York City Jan. 31-Feb. 5).

HEART OF CHICAGO (Southern: Lincoln J. Carter, prop.: E. C. Walton, mgr.): Kenosha, O., Jan. 31, Washington Feb. 1, Lancaster 2, New Lexington 3, Newark 4, Zanesville 5, Cambridge 7, Bellville 8, Sistersville, W. Va., 9, Wheeling 10-12, Martin's Ferry, O., 14, Steubenville 15, Beaver Falls, Pa., 16, Rochester 17, Monaca 18, Uniontown 19.

HEART OF CHICAGO (Western: Lincoln J. Carter, prop.: Jay Shinn, mgr.): Newburg, N. Y., Jan. 31, Catskill Feb. 1, Hudson 2, Albany 3-5, Annapolis, Md., 7, Alexandria, Va., 8, Fredericksburg 9, Richmond 10, Soldiers' Home 11, Norfolk 12, Suffolk 14, Petersburg 15, Lynchburg 16, Roanoke 17, Staunton 18, Charlottesville 19.

HEART OF CHICAGO (Western: Lincoln J. Carter, prop.: Ed W. Rowland, mgr.): Wausau, Wis., Jan. 31, Merrill Feb. 1, Rhinecland 2, Iron Mountain, Mich., 3, Houghton 4, Hancock 5, Red Jacket 7, Marquette 8, Escanaba 9, Menominee 10, Marinette, Wis., 11, Green Bay 12.

HEART OF MARYLAND (David Belasco, prop.: H. C. Haskin, mgr.): Boston, Mass., Jan. 31-Feb. 12, Lowell 14, Worcester 16, Springfield 18, 19.

HEART OF THE KLONDIKE (Davis and Keogh, mgrs.): Pittsburg, Pa., Jan. 29-31, Jersey City, N. J., Feb. 1-3.

HENNESSY LEROY (F. G. Conrad, mgr.): Oswego, N. Y., Feb. 3, Woodport 3, Penn Yan 7, Geneva 8, Auburn 9, Corning 11.

HILLIARD, ROBERT (New York City Jan. 24—Indefinite).

HIMMELIN IDEALS (John Himmelstein, mgr.): Williamsport, Pa., Jan. 31-Feb. 5, Wilmington, Del., 7-12.

Hired Girl (Chas. E. Blaney, mgr.): Baltimore, Md., Jan. 31-Feb. 5.

HOGAN'S ALLEY (Gilmore and Leonard: Eugene Wellington, mgr.): New Haven, Conn., Jan. 31-Feb. 2.

HOLDERS COMEDY (Harry M. Holden, mgr.): Waterloo, Ia., Jan. 31-Feb. 5, Cedar Rapids 7-12, Davenport 14-19.

HOT OLD TIME (Edgar Selden, mgr.): Newark, N. J., Jan. 31-Feb. 5.

HOYT COMEDY (Warren, Ind., Jan. 31-Feb. 5, Decatur 6-12).

HUBBARD, W. T. BROCK (Temple, Tex., Feb. 1, Waco 2, Corsicana 3, Ft. Worth 4, Dallas 7, Terrell 8, Denison 9, Gainesville 10, Sherman 11).

HUMANITY (Hale and McCall, mgrs.): Haverhill, Mass., Feb. 1, Portland, Me., 2-4, Manchester, N. H., 4-5, Lawrence, Mass., 7, 8.

IN MICHIGAN (Cincinnati, O., Jan. 31-Feb. 5).

IN OLD KENTUCKY (Buffalo, N. Y., Jan. 31-Feb. 5).

IN OLD MADRID (Francis Jones and E. D. Shaw, mgrs.): New Whatcom, Wash., Jan. 31, New West minister, B. C., Feb. 1, Vancouver 2, Nanaimo 3, Wellington 4, Victoria 5, Seattle, Wash., 6-12, Portland, Ore., 13-19.

JAMES A. HERNE (Shore Acres co.; William R. Gross, mgr.): Chicago, Ill., Jan. 31-Feb. 5.

JAMES O'NEILL (Waco, Tex., Jan. 31, Ft. Worth Feb. 1, Dallas 2, 3, Hot Springs, Ark., 4, Little Rock 5, Memphis, Tenn., 7-9).

JAMES YOUNG (Dalton, Tenn., Feb. 1, Knoxville 2, Asheville, N. C., 4, 5, Columbia, S. C., 7, 8, Camden 9, Sumter 10, Charleston 11, 12, Macon, Ga., 13-14).

JAY IN NEW YORK (Wm. Fennsey, mgr.): Battle Creek, Mich., Jan. 31, Grand Rapids Feb. 3-5, So. Chicago, Ill., 4, Des Moines, Ia., 7.

J. E. TOOLE (Pt. Scott, Kan., Jan. 31, Emporia Feb. 1, Topeka 2, Ottawa 3, Lawrence 4, Atchison 5, Leavenworth 6, St. Joseph 7).

JOHN DREW (Chas. Frohman, mgr.): Washington, D. C., Jan. 31-Feb. 5.

JOHN E. DVORAK (Homer Drake, mgr.): Pittsburg, Kan., Feb. 1, Weir City 2, Cherokee 3, Chetopa 4, Owego 5.

JOSEPH FARRELL (Wm. T. Block, mgr.): Hutchinson, Minn., Jan. 31-Feb. 5.

JOSEPH GREENE (Frank Harrison, mgr.): Auburn, N. Y., Jan. 31-Feb. 5.

JOSEPH MURPHY (Charles W. Daniels, mgr.): Detroit, Mich., Jan. 31-Feb. 5.

JOSEPH OTT (Canton, O., Feb. 3, Mansfield 4, Lima 10, Fostoria 11, Upper Sandusky 12, Marion 13, Springfield 14, Piqua 15, Columbus, Ind., 17, Seaside 18).

JULIA ARTHUR (Arthur Lewis, mgr.): Cleveland, O., Jan. 31-Feb. 5.

JULIA MARLOWE (Chas. B. Dillingham, mgr.): Brooklyn, N. Y., Jan. 31-Feb. 12, Boston, Mass., 14-18.

JUNE AGNOTT (T. C. Howard, mgr.): Huntington, W. Va., Jan. 31-Feb. 5, Frankfort, Ky., 7-12, Richmond 14-19.

KATE CLAXTON (New Bedford, Mass., Jan. 31, Newport, R. I., Feb. 1, River Point 2, Fall River, Mass., 3, Milford 4, Woonsocket 5, R. I., 5).

KATHERINE BROWN (E. J. Throp, mgr.): So. Norwalk, Conn., Jan. 31-Feb. 5.

KATIE EMMETT (Pittsburg, Ill., Jan. 31-Feb. 5, Dayton, O., 7-9, Columbus 10-12, Cleveland 14-19).

KELCEY-SHANNON (Samuel F. Kingston, mgr.): Decatur, Ill., Jan. 31, Philadelphia, Pa., Feb. 7-9.

KELLY, D. A. (Franklin, Ind., Jan. 31-Feb. 1, Rushville 2-3).

KENNEDY PLAYERS (H. B. Hooper, mgr.): Paterson, N. J., Feb. 5, Stamford, Conn., 7-12, Derby 14-19.

KENTUCKY COLONEL (A. O. Browne, mgr.): Texarkana, Tex., Feb. 3-5.

KING DRAMATIC (N. Appell and A. S. Koenig, mgrs.): Erie, Pa., Jan. 31-Feb. 5, New Castle 7-12, Youngstown, O., 14-19.

LADDER OF LIFE (New Haven, Conn., Jan. 31-Feb. 2, Hartford 3-5, Boston, Mass., 7-12).

LAND OF THE LIVING (Joan Burns, mgr.): Boston, Mass., Jan. 31-Feb. 5, Brooklyn, N. Y., 7-12, Troy 14-16, Albany 17-19.

LAST STROKE (Chicago, Ill., Jan. 31-Feb. 5).

LEWIS LILLIAN (Texarkana, Tex., Jan. 31, Shreveport, La., Feb. 1, Marshall 2, Tyler 3, Palestine 4, Houston 7, Galveston 8).

LEWIS MORRISON (Edwin J. Abram, mgr.): Omaha, Neb., Jan. 31-Feb. 2, Lincoln 3, Grand Island 4, Cheyenne, Wyo., 5, Denver, Col., 6-12, Colorado Springs 14, Pueblo 15, Aspen 16, Grand Junction 17, Salt Lake City, U., 18-19.

LILLIAN TUCKER (Chas. C. Vaught, mgr.): Greensboro, N. C., Jan. 31-Feb. 5.

LITTLE LORD FAUNTLEROY (Geo. W. Sammis, mgr.): Stamford, Conn., Jan. 31, Boonton, N. J., Feb. 1, Perth Amboy 2, Asbury Park 3, Elizabeth 4, Orange 5, Hoboken 7-9.

LOUIS JAMES (Wagshal and Kemper, mgrs.): Baton Rouge, La., Jan. 31, Natchez, Miss., Feb. 1, Jackson 2, Vicksburg 3, Shreveport, La., 4, Marshall, Tex., 5, Texarkana 7, Hot Springs, Ark., 8, Little Rock 9, Memphis, Tenn., 10-12, Jackson 14, Nashville 15-17.

LYCEUM COMEDY (La Porte, Ind., Jan. 31-Feb. 5).

LYCEUM STOCK (Dan Frohman, mgr.): New York City Nov. 25—Indefinite.

MCSORLEY'S TWINS (Merritt and Davis, mgrs.): New York City Jan. 24-Feb. 5.

MACAULEY-PATTON (Harry Levy, mgr.): Toronto, O., Jan. 31-Feb. 5, Greensburg, Pa., 7-12, Morgantown, W. Va., 14-19.

MAN FROM MEXICO (Willie Collier: Smyth and Rice, mgrs.): Sacramento, Cal., Jan. 31, Stockton Feb. 1, San Jose 2, San Francisco 3, Ogden, U., 7, Grand Junction, Col., 8, Leadville 9, Cripple Creek 10, Pueblo 11, Colorado Springs 12, Denver 14-19.

MARSHMAN STOCK (Cortland, N. Y., Jan. 31-Feb. 5, Mahanoy City, Pa., 7-12, Norristown 14-19).

MARSH BROTHERS (Duluth, Minn., Jan. 10-Feb. 5).

MATHEW, MARGARET (Toledo, O., Feb. 1, Columbus 2, Terre Haute, Ind., 3, Decatur, Ill., 4, Springfield 5, St. Louis, Mo., 6-12).

MATHEW AND CHAS. FROHMAN (mgrs.): New York City Sept. 27—Indefinite.

MAUD HILLMAN (W. G. Snelling, mgr.): Pottsville, Pa., Jan. 31-Feb. 5.

MC FADDEN'S ROW OF FLATS (Gus Hill, prop. and mgr.): Minneapolis, Minn., Jan. 31, Chicago, Ill., Feb. 7-12, Detroit, Mich., 14-19.

MC GINTY, THE SPORT (J. D. Flynn, mgr.): Chicago, Ill., Jan. 31-Feb. 5, Milwaukee, Wis., 7-12, St. Louis, Mo., 13-19.

MERRY TRAMPS (Memphis, Tenn., Jan. 31-Feb. 2, Nashville 3 & Bowling Green, Ky., 3).

METTER-THORNE (Bradford, Pa., Jan. 31-Feb. 5).

MILES IDEAL STOCK (Frank Lee Miles, mgr.): Shenandoah, Pa., Jan. 31-Feb. 5, Danville 7-12, Rochester, N. Y., 14-21.

MILK WHITE FANG (Savannah, Ga., Jan. 31, Charleston, S. C., Feb. 1, Macon, Ga., 2, Augusta 3, Atlanta 5-8, Chattanooga, Tenn., 7, Knoxville & Nashville 9, Raleigh, N. C., 10, Norfolk, Va., 11, Richmond 12-14).

MILLER-SIBSON-WALLACE (Leath and Smith, mgrs.): Mayhew, Ga., Feb. 1, Savannah 2, Waycross 3, Dalton 4, Palmetto, Fla., 5, Sanford 7, Orlando 8, Bartow 9, Tampa 10, 11, Ocala 12.

MISS FRANCIS OF YALE (Chicago, Ill., Jan. 30-Feb. 12).

MISSOURI GIRL (Fred Raymond, mgr.): Cambridge, O., Jan. 31, Massillon Feb. 1, Alliance 2, 3.

MOORE, CHAS. BENNETT (mgr.): Chattanooga, Tenn., Jan. 31, Knoxville Feb. 1, Roanoke, Va., 2, Norfolk 3, Richmond 4, 5, New York City 7-21.

MORAWK, GO-WON-GO (Montreal, Can., Jan. 31-Feb. 5).

MORRISON, ROBERT (Memphis, Tenn., Feb. 2, 3).

MRS. FISK (Chas. E. Power, mgr.): Plainfield, N. J., Feb. 1, New Britain, Conn., 2, Waterbury 3, New London 4, Middletown 5.

MURRAY AND MACK (Joe W. Spears, mgr.): Chicago, O., Jan. 31, Evans, Ill., Feb. 1, Mattson 2, Ottawa 3, LaPorte, Ind., 4, Adrian, Mich., 5, Detroit 6-12).

MURRAY COMEDY (Portsmouth, O., Jan. 31-Feb. 5, Ironton 7-12).

MY BOYS (Richards and Canfield): Worcester, Mass., Jan. 31-Feb. 5, Putnam 7, Williamantic 8, New Haven 10-11.

MY FRIEND FROM INDIA (Walter Perkins): Fall River, Mass., Jan. 31.

MYSTICUS MR. BUGLE (Alfred Bradley, mgr.): Boston, Mass., Jan. 24-Feb. 5.

NAT C. GOODWIN (Geo. J. Appleton, mgr.): Chicago, Ill., Jan. 10-Feb. 12.

NELL STOCK (No. 1): Columbus, O.—indefinite.

NELL STOCK (No. 2): Cincinnati, O.—indefinite.

NEVER AGAIN (Troy, N. Y., Jan. 31, Feb. 1).

NEW YORK THEATRE CO. (Percie G. Hill, mgr.): Piqua, O., Jan. 31-Feb. 5.

NIGHT AT THE CIRCUS (M. E. Rice, mgr.): Covington, Ky., Jan. 31, Dyersburg Feb. 1, Union City 2, Fulton 3, Mayfield, Ohio, 3, 4.

NORTHERN LIGHTS (Wm. Calder, mgr.): Middletown, Conn., Feb. 3.

OH! SUSANNAH (New Haven, Conn., Feb. 3-5).

O'HOOLIGAN'S WEDDING (Piedmont, W. Va., Jan. 31, Barton Feb. 1, Lonaconing 2, So. Cumberland, Md., 3, Fredsburg 4, Hagerstown 5).

OLD HICKORY FARM (Wheaton, N. Y., Jan. 31, Antwerp Feb. 1, Norwood 2, Potsdam 3, Canton 4, Gouverneur 5).

OLE OLSON (Eastern): Wheeling, W. Va., Jan. 31-Feb. 2, Brownsville, Pa., 3, Uniontown 4, Johnstown 5.

ON THE SUWANNEE RIVER (Louisville, Ky., Jan. 31-Feb. 5).

ON THE YUKON (Terre Haute, Ind., Feb. 1).

OTIS SKINNER (Joseph Buckley, mgr.): Washington, D. C., Jan. 31-Feb. 5.

OWEN, WILLIAM (Frank A. Dodge, mgr.): Appleton, Wis., Jan. 31-Feb. 2, Fond du Lac 3-5).

PATENT APPLIED FOR (Elmer E. Vance, mgr.): Rochester, N. Y., Jan. 31-Feb. 5, Danville 7, Corning 8, Hornellsville 9, Wellsville 10, Jamestown 11, Oil City, Pa., 12, Ashtabula, O., 14, Erie, Pa., 15, Meadville 16, New Castle 17, Butler 18, Beaver Falls 19).

PACIFIC MAIL (Brooklyn, N. Y., Jan. 31-Feb. 5, Philadelphia, Pa., 7-12).

PAIGE, EDNA (Las Vegas, N. M., Jan. 31-Feb. 5).

PARIS ROSS (A. Washington, D. C., Jan. 31-Feb. 5).

PATTON COMEDY CO. (Isaac Payton: Flinn Rutledge, mgr.): Weir City, Kan., Jan. 31, Parsons Feb. 1, Fredonia 3, Enola 4, Wichita 7, Arkansas City 9).

PAT TRAIN (Chas. Halford, mgr.): Newark, N. J., Feb. 7-12.

PEPPER STOCK (A. J. Pearson, mgr.): St. Joseph, Mo., Jan. 31-Feb. 12.

PECK'S BAD BOY (Cleveland, O., Jan. 31-Feb. 5).

PETERS AND GREEN (Richmond, Ky., Jan. 31-Feb. 1, Winchester 2, 3, Paris 4, 5).

PRISONER OF ZENDA (Dan Frohman, mgr.): New Orleans, La., Jan. 30-Feb. 5, Mobile, Ala., 7, Pensacola, Fla., 8, Montgomery, Ala., 9, Birmingham 10, Chattanooga, Ga., 11, Knoxville 12, Atlanta 13, Ga., 14, 15, Macon 16, Augusta 17, Savannah 18, Charleston, S. C., 19).

PURDINEAD WILSON (Mayo): Kansas City, Mo., Jan. 31-Feb. 5.

PURDINEAD WILSON (Theodore Hamilton): Dallas, Tex., Jan. 31, Shreveport, La., 2, Hot Springs, Ark., 3, Little Rock 4, Pine Bluff 5, Memphis, Tenn., 7-9, Nashville 10-12, Bowling Green, Ky., 14, Frankfort 15, Lexington 16-17, Paris 18, Ashland 19).

RAILROAD TICKET (W. S. Butterfield, mgr.): Middletown, Mass., Jan. 31, New Britain Feb. 1, New London 2, Newport 3, Taunton 4, New Bedford 5, Fall River 7.

RAYMOND, SADIE (Cambridge, O., Jan. 31, New Comerstown Feb. 1, Massillon 2, Alliance 3-4).

REED, ROLAND (Memphis, Tenn., Feb. 1, Vicksburg, Miss., 2, Shreveport, La., 3, Houston, Tex., 4, Galveston 5, San Antonio 7, Austin 8, Waco 9, Ft. Worth 10, Dallas 11, 12).

RHODES MERRYMAKERS (Frank B. Rhodes, mgr.): Athens, Ga., Jan. 31-Feb. 5, Atlanta 7-12, Montgomery 14-19.

RICK, FANNY (Geo. W. Purdy, mgr.): Chicago, Ill., Jan. 31-Feb. 5.

RICHARD MARSHFIELD (A. M. Palmer, mgr.): Chicago, Ill., Jan. 24-Feb. 19.

RISE IN GENERATION (Wm. Barry: Geo. E. Gouge, mgr.): Marietta, O., Feb. 1, Athens 2, Chillicothe 3, Circleville 4, Washington C. H., 5, Cincinnati 6-12, Cleveland 14-19.

ROBERT DOWNING (Astoria, O., Feb. 2, Tiffin 3, Kenton 4, Helena, N. T., Vernon 5, Coshocton 9, Canal Dover 10, Massillon 11, Elyria 12).

ROBERT MANTELL (M. W. Hanley, mgr.): Boston, Mass., Jan. 31-Feb. 5.

ROMANCE OF COON HOLLOW (Ottawa, Can., Jan. 31-Feb. 5, Toronto 7-12).

ROYAL BOX (Chas. Coghlan: Liebler and Co., mgrs.): New York City Dec. 27—Indefinite.

ROYAL MIDDLETON (Washington, D. C., Jan. 31-Feb. 5, Baltimore, Md., 7-12, Philadelphia, Pa., 14-19).

RUSSELL COMEDIANS (Wilkes-Barre, Pa., Jan. 31-Feb. 5).

RYAN, DANIEL (Bradford, Pa., Jan. 31-Feb. 5, Butler 7-12, Oswego, N. Y., 14-19).

SAM C. HUNT (Wm. E. Triplett, mgr.): Canton, Ill., Jan. 31-Feb. 5.

SAWTELLE DRAMATIC (J. Al. Sawtelle, mgr.): Troy, N. Y., Jan. 31-Feb. 5, Gloversville 7-12.

SECRET SERVICE (No. 1): Philadelphia, Pa., Jan. 10—Indefinite.

SEWARD, FREDERICK AND MINNIE (John K. Bernar, mgr.): Middletown, N. Y., Jan. 31-Feb. 5.

SHALL WE FORGIVE HER (Jacob Litt, mgr.): Denver, Col., Jan. 30-Feb. 5).

SHANNON OF THE SIXTH (Washington, D. C., Jan. 31-Feb. 5).

SHORE ACRES (William B. Gross, mgr.): Evansville, Ind., Jan. 31, Vincennes Feb. 1, Terre Haute 2, Crawfordsville 3, Logansport 4, Marion 5, Warsaw 7, Kendallville 8, Ft. Wayne 9, Adrian, Mich., 10, Port Huron 11, Saginaw 12, Bay City 14, Flint 15, Lansing 16, Coldwater 17, Kalamazoo 18, Grand Rapids 19).

SIDE TRACKED (Western: Jule Walters, prop. and mgr.): Ft. Smith, Ark., Jan. 31, Van Buren Feb. 1, Chickville 2, Helena 3, Memphis, Tenn., 7-9).

SIDE TRACKED (Southern): Clarinda, Mo., Jan. 31, Marysville, Feb. 1, Gallatin 2, Trenton 3, Chillicothe 4, Marcelline 5.

SIDEWALKS OF NEW YORK (Rochester, N. Y., Jan. 31-Feb. 2, Syracuse 3-5, Troy 10-12, Boston, Mass., 14-19).

SILENCE OF THE CROSS (St. Paul, Minn., Jan. 31-Feb. 5).

SILVER KING (New York City Jan. 31-Feb. 5).

SMYTH AND RICE COMEDIANS (Binghamton, N. Y., Jan. 31, Cortland Feb. 1, Syracuse 2, 3, Rome 4, Johnstown 5, Amsterdam 7, Utica 8, Saratoga 9, Ballston 10, Troy 11, 12, Albany 14, Pittsfield, Mass., 15, North Adams 16, Rutland, Vt., 17, Plattsburgh 18, Burlington 19).

SMYTH AND RICE COMEDY (Brooklyn, N. Y., Jan. 31-Feb. 5, Washington, D. C., 7-12, Baltimore, Md., 14-19).

SOL SMITH RUSSELL (Fred G. Berger, mgr.): Cincinnati, O., Jan. 31-Feb. 5, Washington, D. C., 7-12, Brooklyn, N. Y., 14-19.

SOUTH BEFORE THE WAR (Hutchinson, Kan., Feb. 1, Wichita 2, Emporia 3, Topeka 4, Lawrence 5, Ft. Scott 6, Pittsburg 9, Joplin, Mo., 10, Carthage 11, Nevada 12, Kansas City 13-18).

SOUTHERN ROMANCE (Hamilton, Can., Feb. 1).

SOUTHERN-PRICE (Richard Lambert, mgr.): Braintree, Pa., Jan. 31-Feb. 5, Tampa 7-12.

SPRING WIND (Uniontown, Pa., Jan. 31, Morgantown, W. Va., Feb. 1, Parkersburg 2, Marietta, O., 3, Clarksburg, W. Va., 4, Cumberland, Md., 5, Washington, D. C., 7).

SPAN OF LIFE (Wm. Calder, mgr.): Pittsburg, Pa., Jan. 31-Feb. 5.

SPEARS COMEDIANS (Little Falls, N. Y., Jan. 31-Feb. 5).

SPENCER, E. R. (J. F. Peyton, mgr.): Portage, Wis., Feb. 5, Valparaiso, Ind., 10, La Porte 11, Coldwater, Mich., 12, Charlotte 14, Battle Creek 15, Ann Arbor 16, Owosso 17, Bay City 18, 19, E. Saginaw 21, 22).

SPOONER DRAMATIC (Allie and F. E. Spooner, mgrs.): Hastings, Neb., Jan. 31-Feb. 5, Kearney 7-12, Beatrice 14-19).

SPORTING CHASE (Hartford, Conn., Feb. 4, 5).

SPORTING DUCHES (Frank L. Perley, mgr.): New York City Jan. 31-Feb. 5.

STAR GAZER (Joe Ott: Branch O'Brien, mgr.): Johnstown, Pa., Jan. 31, McKeesport Feb. 1, Beaver Falls 2, Canton, O., 3, Akron 4, Elyria 5.

STRANGER IN

CARLE SQUARE OPERA (C. M. Southwell, mgr.): New York city Dec. 25—Indefinite.

CARLE SQUARE OPERA: Philadelphia, Pa., Dec. 27—Indefinite.

CALHOUN OPERA (R. H. Gaylord, mgr.): Salt Lake City, U., Jan. 31-Feb. 5.

CINCINNATI GIRL (Chas. Frohman, mgr.): Philadelphia, Pa., Jan. 31-Feb. 19.

DANBURY OPERA: New York city Jan. 17-Feb. 19.

FRANCIS WILSON (Ariel Barney, mgr.): New Orleans, La., Jan. 31-Feb. 5.

FRANK DANIELS (Kirk La Shelle, mgr.): Brooklyn, N. Y., Jan. 31-Feb. 5, Baltimore, Md., 7-12, Newark, N. J., 14-19.

FRENCH MAID: New York city Sept. 27—Indefinite.

GIRL FROM PARIS (Boston co., E. E. Rice, mgr.): Montreal, Can., Jan. 29-Feb. 5, Plattsburg, N. Y., 7, Burlington, Vt., 8, St. Johnsbury 10, Portland, Me., 11, 12, Lewiston 14, 15, Bangor 16-18, Biddeford 19.

GIRL FROM PARIS: San Francisco, Cal., Jan. 24-Feb. 12.

GIRL FROM PARIS (New York Co., E. E. Rice, mgr.): Newark, N. J., Jan. 31-Feb. 5, Elizabeth 7, Easton, Pa., 8, Wilkes-Barre 9, Scranton 10, Binghamton, N. Y., 11, Ithaca 12.

GRAND OPERA: Salt Lake City, U., Feb. 7-12.

HANSON SUPERBA (Edwin Warner, mgr.): Waterbury, Conn., Jan. 31-Feb. 1, Newburg, N. Y., 2, Binghamton 4, 5, Schenectady 7, Albany 8, 9, Rochester 10-12, Buffalo 14-19.

HIGHWAYMAN: New York city Dec. 13—Indefinite.

HOPPER, DE WOLF (B. D. Stevens, mgr.): Chicago, Ill., Jan. 24-Feb. 5.

IN GAY NEW YORK: Philadelphia, Pa., Jan. 24-Feb. 5.

ISLE OF CHAMPAGNE: Trenton, N. J., Jan. 31, Wheeling, W. Va., Feb. 3.

ISLE OF CHAMPAGNE: Cleveland, O., Jan. 31-Feb. 5.

JACK AND THE BEANSTALK: Providence, R. I., Jan. 31-Feb. 5.

LILLIPUTIANS (Rosenfeld Bros., mgrs.): Indianapolis, Ind., Jan. 31, Feb. 2, Dayton, O., 3-4, Cincinnati 6-12, St. Louis, Mo., 13-26.

MISS PHILADELPHIA (Junius Howe, mgr.): Kansas City, Mo., Jan. 31-Feb. 5.

ONE ROUND OF PLEASURE: Detroit, Mich., Feb. 6-12.

ORIENTAL AMERICA (Jno. W. Isham, mgr.): Buncup, Eng., Jan. 31, Feb. 1.

SCHALCH, MGR.: Quincy, Ill., Jan. 31, Keokuk, Ia., Feb. 1, Burlington 2, Cedar Rapids 4, Davenport 5, La Crosse, Wis., 7, Winona 8, Minneapolis, Minn., 10, Detroit, Mich., 11.

SOURA BAND (E. R. Reynolds, mgr.): Middletown, O., Jan. 31, Cincinnati Feb. 1, Indianapolis, Ind., 2, Marion 3, Chicago, Ill., 4, 5, St. Louis, Mo., 6, Springfield, Ill., 7, Bloomington 8, Peoria 9, Galena 10, Aurora 11, Ottawa 12, Davenport, Ia., 13, Burlington 14, Ottumwa 15, Cedar Rapids 16, Dubuque 17, Rockford, Ill., 18, Madison, Wis., 19.

TELEPHONE GIRL (Lederer & Co., mgrs.): New York city Dec. 27—Indefinite.

THE GEORGE (Donnelly and Girard, Frank Calder, mgr.): Madison, Wis., Feb. 2, Milwaukee 3-5, Joliet, Ill., 6, South Bend, Ind., 8, Kalamazoo, Mich., 9, Grand Rapids 10, 11, Ft. Wayne, Ind., 12, Columbus, O., 14, Dayton 17, Lexington, Ky., 19.

THE GEORGE: Milwaukee, Wis., Jan. 23-31, Minneapolis, Minn., 31-Feb. 5.

THE GEORGE (Daily): N. Y. City Jan. 31-Feb. 5.

TWENTY THIRTEENTH (Chas. H. Yale, mgr.): Cumberland, Md., Jan. 31, Harrisburg, Pa., Feb. 2, Reading 3, Allentown 4, Trenton, N. J., 5, Philadelphia, Pa., 7-12.

WATTE COMIC OPERA (F. G. Harrison, mgr.): Easton, Pa., Jan. 31-Feb. 5, Trenton, N. J., 7-12, Portville, Pa., 14-19.

WANG: Charlotte, N. C., Feb. 1, Asheville 2, Spartanburg 3, Columbia, S. C., 5, Sumter 7, Charleston 8, Savannah, Ga., 9.

WEDDING DAY: Rochester, N. Y., Feb. 3.

WILBUR-KIRWIN (W. H. Fullwood, mgr.): Augusta, Ga., Jan. 24-31, Wilmington, N. C., Feb. 1-7.

VARIETY.

ANI'S MONARCHS (No. 1: Harry Hill, prop. and mgr.; Philadelphia, Pa., Jan. 31-Feb. 12.

ALLEN MAY NOVELTY: Troy, N. Y., Jan. 31-Feb. 5.

AL REEVES: Brooklyn, N. Y., Jan. 31-Feb. 5.

ANI'S MONARCHS (No. 2: Harry Hill, prop. and mgr.): Philadelphia, Pa., Jan. 31-Feb. 5, Baltimore, Md., 7-12.

ANNA HILD: Boston, Mass., Jan. 31-Feb. 5.

BIG SENSATIONS (Flynn and Sheridan, props.): Boston, Mass., Jan. 31-Feb. 5.

BLACK CHUCK BURLISQUE: New York city Jan. 31-Feb. 5.

BLACK PATTI'S TROUBADOURS (Voelkel and Nolan, mgrs.): Salem, Ore., Jan. 31, Roseburg, Cal., Feb. 1, Travel 2, Red Bluff 3, Marysville 4, Sacramento 5, San Francisco 7-19.

BREMERMAN BURLISQUE (Louis Robie, mgr.): Philadelphia, Pa., Jan. 31-Feb. 12, Paterson, N. J., 14-19.

BON TOM BURLISQUE: Boston, Mass., Jan. 31-Feb. 5, Lowell 7-9, Brockton 10-12.

CASINO OPERATIC BURLISQUE: Cincinnati, O., Jan. 31-Feb. 5.

CITY CLUB (Mills): Pittsburgh, Pa., Jan. 31-Feb. 5.

CITY SPOOKS: Manchester, N. H., Jan. 31-Feb. 2, Lawrence, Mass., 3-5.

COLUMBIAN BURLISQUE (Scribner): Philadelphia, Pa., Jan. 31-Feb. 5.

DEVIL, SAM: Providence, R. I., Jan. 31-Feb. 5.

DEVERE: N. Y., 7-12, Buffalo 14-19.

PAY POSTER EXTRAORDINARY (Stanley Whiting, mgr.): Montreal, N. Y., Jan. 31-Feb. 5.

PITZIMONIS: Bore, Detroit, Mich., Jan. 31-Feb. 5, Cleveland, O., 6-9, Toledo 10-12.

GAY GIRLS OF GOTHAM: Erie, Pa., Jan. 31-Feb. 2.

GAY MASQUERADERS (Gus Hill, prop.; Robert Manchester, mgr.): Washington, D. C., Jan. 31-Feb. 5, Wheeling, W. Va., 7-12, Cincinnati, O., 14-19.

GAYEST MANHATTAN: Richmond, Va., Feb. 2.

GUS HILL WORLD OF NOVELTIES: Cleveland, O., Jan. 31-Feb. 5, Detroit, Mich., 7-12.

HOPKINS' TRANS-OCEANICS (Eastern): New York city Jan. 24-Feb. 5.

HYDE COMEDIANS: Washington, D. C., Jan. 31-Feb. 5.

IN GAY PARIS: Des Moines, Ia., Feb. 3.

KICKERBUCKERS: Newark, N. J., Jan. 31-Feb. 5.

LONDON BELLES (Rose Sydel, J. H. Barnes, mgr.): Paterson, N. J., Jan. 31-Feb. 5.

MAXIMILIAN DICK GRAND CONCERT (Philip Dick, Jr., mgr.): Manhattan, Kan., Jan. 31, Leavenworth Feb. 1, Nebraska City, Neb., 4, Lincoln 5.

MERRY MAIDENS BURLISQUE (Maurice Jacobs, mgr.): Brooklyn, N. Y., Jan. 31-Feb. 5, Philadelphia, Pa., 7-12, Washington, D. C., 14-19.

MISS NEW YORK, JR.: Buffalo, N. Y., Jan. 31-Feb. 5.

MULIN ROUTE: Louisville, Ky., Jan. 31-Feb. 5.

NIGHT OWLS: Baltimore, Md., Jan. 31-Feb. 5.

OCTOPOONS (John W. Isham, mgr.): Jersey City, N. J., Jan. 31-Feb. 5, Philadelphia, Pa., 6-12.

PANISIAN BELLES (May Shaw): No. Adams, Mass., Jan. 31-Feb. 5, Pawtucket, R. I., 3-5.

PENTECHE-BELDEN: Middletown, Conn., Jan. 31-Feb. 5, Anderson, S. C., 7-12, Spartanburg 14-19.

RENTZ-SANTLEY (Abe Leavitt, mgr.): Middletown, Conn., Feb. 1, Hartford 2, Fall River, Mass., 3-5, Boston 7-12, Portland, Me., 14-16, Pawtucket, R. I., 17-19.

RICK AND BARTON EXTRAVAGANZA: Chicago, Ill., Jan. 31-Feb. 5, Indianapolis, Ind., 7-9, Terre Haute 10, Paris, Ill., 11, Springfield 12, St. Louis, Mo., 13-19.

RICK COMEDIANS: Manchester, N. H., Jan. 31-Feb. 5.

ROSE HILL (Rice and Barton, mgrs.): Binghamton, N. Y., Jan. 31-Feb. 2, Scranton, Pa., 3-5, Baltimore, Md., 7-12, Philadelphia, Pa., 14-19.

ROSEBUD MINSTRELS: Columbus, O., Jan. 31-Feb. 2, Dayton, O., 3-5, Cincinnati 6-12, Indianapolis, Ind., 14-16, Evansville 18, 19.

RUSSELL BROS.: Cleveland, O., Jan. 31-Feb. 5.

SALISBURY ORCHESTRA (A. W. Votch, mgr.): Chicago, Ill., Feb. 7, Woodstock 8, Elgin 9, Rockford 10, Freeport 11.

SOUTHERN THE WAR: Dodge City, Kan., Jan. 31, Hutchinson Feb. 1, Wichita 2, Emporia 3, Topeka 4, 5.

SOUTHERN CAKE WALK AND SPECIALTY CO. (John Graham, mgr.): Southbridge, Mass., Feb. 1, Pawtucket, R. I., 3-5, Quincy, Mass., 7, Rockland 8, Taunton 9, 10, New Bedford 11, 12.

STEVE BRODIE (Gus Hill, prop.; Chas. H. Yale, mgr.): Brooklyn, N. Y., Jan. 31-Feb. 5, Jersey City, N. J., 7-12, Paterson 14-16, Bridgeport, Conn., 17-19.

TENDERLOIN: New York city Jan. 31-Feb. 5.

TILLEY, VESTA: Brooklyn, N. Y., Jan. 31-Feb. 5.

VANITY FAIR (Gus Hill, prop.; Fred J. Huber, mgr.): St. Louis, Mo., Jan. 31-Feb. 5, Chicago, Ill., 7-12, Detroit, Mich., 14-19.

VENETIAN BURLISQUE: Fall River, Mass., Jan. 31-Feb. 2, No. Adams 3-5.

AL. G. FIELD MINSTRELS (Colored; W. A. Junker, mgr.): Frankfort, Ind., Feb. 2, Kokomo 3, Dunkirk 4, Hartford City 7, Montpelier 8, New Castle 9, Middletown 10, Frankton 11, Elwood 12, Logansport 14, LaFayette 15.

AL. G. FIELD MINSTRELS (White): Pottstown, Pa., Jan. 31, Allentown Feb. 1, Reading 2, Shamokin 3, Wilkes-Barre 4, Scranton 5, Binghamton, N. Y., 7, DuMont 8, Geor. H. Barber, mgr.: Philadelphia, Pa., Nov. 15—Indefinite.

ANDERSON AND HANSON: Jackson, Tenn., Jan. 31.

GEORGE OPERATIC COLORED MINSTRELS (T. J. Culligan, bus. mgr.): Seattle, Wash., Jan. 30-Feb. 3.

GUY BROTHERS: Brookville, Pa., Feb. 2, Dubois 3, Punxsutawney 4, Phillipsburg 5.

HI HENRY: Glens Falls, N. Y., Jan. 31, Ft. Edward Feb. 1, Mechanicsville 2, Troy 3, New York city 7-12.

LEON W. WASHBURN MINSTRELS (J. M. Wall, mgr.): Taunton, Mass., Jan. 31, Feb. 1, Pawtucket, R. I., 2, Webster, Mass., 3, Milford 4, Marlboro 5.

PRIMROSE AND WEST (Eastern): Philadelphia, Pa., Jan. 31-Feb. 5.

PRIMROSE AND WEST (Western): New Orleans, La., Jan. 31-Feb. 5.

RICHARDS AND PRINGLE (W. A. Rusco, mgr.): Terrell, Tex., Jan. 31, Decatur Feb. 1, Bowie 2, Vernon 3, Wichita Falls 4, Gainesville 5, Ardmore, I. T., 7, Purcell 8, Oklahoma City, Ok., 9, Shawnee 10, Guthrie 11, Perry 12.

WASHBURN MINSTRELS: Taunton, Mass., Jan. 31, Feb. 1, Pawtucket, R. I., 2, Marlboro, Mass., 3.

MINSTRELS.

CANADIAN JUBILEE SINGERS: Everett, Mass., Jan. 31, Melrose Feb. 1, Wakefield 2, Reading 3, Lowell 4-5.

CLARA SCHUMANN LADIES' ORCHESTRA: Bluffton, Ind., Jan. 31, Delphos, O., Feb. 1, Paulding 2, Tecumseh, Mich., 3, Pinckney 4, Byron 5, Ada, O., 6, Lima 8, Xenia 10, Springfield 11, Chillicothe 12.

ELI FRANKS: Alpena, Mich., Jan. 31, Bad Axe Feb. 1, Charlotte 2, Superior, Wis., 4, Bancroft, Ia., 5.

FLINT (Hypnotist; W. M. Sauvage, mgr.): Des Moines, Ia., Feb. 3-5, Lincoln, Neb., 7-12, Nebraska City 14-19.

GARDNER, GEORGE A. (Mesmerist): Upper Sandusky, O., Jan. 31-Feb. 5, Marion 7-12, Delaware 14-19.

HENRY E. DIXEY (Edward L. Bloom, mgr.): Minneapolis, Minn., Jan. 24-31, Des Moines, Ia., Feb. 1, Burlington 4.

KELLAR (Dudley McAdow, mgr.): Syracuse, N. Y., Feb. 1, Oswego 2, Watertown 3, Ogdensburg 4, Little Falls 5, Utica 7.

LOBBETTA, TEE: Hornellsville, N. Y., Jan. 31-Feb. 5.

MARSHAL P. WILDER: Eldora, Ill., Feb. 2, Chicago 4, Decatur 5, Evansville, Ind., 10, Erie, Pa., 18, Medina 19.

MARTZ, AL.: London, N. H., Jan. 31.

NASHVILLE STUDENTS: Columbus, Ky., Jan. 31, Brownsville, Tenn., Feb. 3, Memphis 4, 5.

ROBERT G. INGERHOLL (C. P. Farrell, mgr.): Houston, Tex., Feb. 2, Houston 3, San Antonio 4, Waco 5, Ft. Worth 7, Dallas 8, Denison 10, Paris 11, Ft. Smith, Ark., 14, Hot Springs 16, Little Rock 17, Memphis, Tenn., 18, Jackson 19.

THE HERRMANS: Norfolk, Va., Jan. 31, Trenton, N. J., Feb. 3, Elizabeth 5.

THE LEES (Hypnotists; Thos. F. Adkin, mgr.): Thomasville, Ga., Jan. 31-Feb. 5, Americus 7-12, Pensacola, Fla., 14-19.

THE SAGES (A. B. McDoie, mgr.): Chelsea, Mass., 31, R. 1, 2, River Point, R. 1, 2-3, Newburg, N. Y., 14-19.

CORSE PAYTON'S GREAT SUCCESS.

One of the best known actor-managers of the day is Corse Payton, whose past success indicates a prosperous future. Mr. Payton is now proprietor of the Corse Payton Stock and the Corse Payton Comedy companies. The careers of both these companies have been marked with great success. While Mr. Payton is not one of the oldest repertoire managers, he has nevertheless advanced many new ideas which have created a great deal of public interest in both companies. It is the little things in Mr. Payton's companies that have made the big things. Attention to every little detail has made the entire performance a success. Good performances at reasonable prices has been the motto of both companies, and the performance has become more and more popular each year. Mr. Payton's companies will continue next season as heretofore. Last week the Corse Payton Stock company played in Hartford, Conn., to splendid business. In fact, the company made so good an impression that the local manager tried to get an extension of the engagement. This was impossible, owing to Mr. Payton's contract with the Corse Payton Comedy company, which had been booked in Red Bank, N. J., secured a cancellation of that engagement and is this week playing in Hartford.

HI HENRY'S MINSTRELS.

With a company of fifty performers, every one of them an artist, Hi Henry's Minstrels will be in town next week at the Metropolitan, and will unquestionably draw packed houses every night. The organization has been pronounced by the press in nearly every large city in the country to be a leader in its line. It is the only minstrel company that has played at a Broadway house in many years. Its success in Boston was phenomenal. The band, under the leadership of Hi Henry himself, is a feature, and the work of Arthur Deming and the rest of the company is of the highest type of minstrel art.

THE ELKS.

Lynchburg, Va., Lodge, 321, on Jan. 19 presented P. E. R. William M. Doyle with a beautiful watch chain as a token of esteem and in appreciation of the many services rendered by him to the lodge.

Mankato, Minn., Lodge, 225, will give a charity circus Jan. 21, devoting the proceeds to the relief fund.

A special committee of the Chicago Elks, en route to New Orleans to make arrangements for the Reunion, spent Jan. 21 in Birmingham, Ala., as the guests of the local lodge and were entertained royally.

The Camden, N. J., Lodge visited Newark Jan. 15, and were entertained by the local lodge. All the local theatres supplied talent, and a most enjoyable time was had.

Lodge 365, at Phoenix, Ariz., will initiate a class of twenty-five members on Feb. 2. Another lodge will soon be instituted in Arizona, making four for the territory.

OBITUARY.

M. Jules Richelbourg, the famous French novelist and playwright, died in Paris last week. M. Richelbourg was born at Neuilly (Haute Marne), April 23, 1851, and was therefore sixty-five years old. His father was a cutter. He went to Paris in 1870 and, after a brief experience in a commercial house, obtained a position on the staff of *Le Figaro*. For some time he wrote fugitive verse, but finally, after a number of attempts, he produced successfully, in 1882, a five-act drama, entitled *Les Nuits de la Place Royale*, written in collaboration with M. Leon Poirain. *Un Menage à la Mode*, a vaudeville comedy put on the following year, did much to establish his reputation. As early as 1876 he had made his debut in romance with the "Contes Enfantins." From that time on he did not cease turning out stories of adventure, intrigue and passion which were widely popular among the great mass of French readers. Among his most famous works were "Les Drames de la Vie" (sixteen volumes), "Les Soirees Amusantes" (twelve volumes), "La Belle Organiste," "L'Idiot," "Jean Loup," "Un Calvaire," "Le Condamné," "Le Million aux Petits Riens," "La Dame Voilee," "L'Homme aux Lunettes Noires," "Petit Mere," and "L'Enfant du Faubourg." At the time of his death M. Richelbourg was one of the most prominent literary and dramatic critics of *Le Petit Journal*.

Albert W. Ladd, known in theatrical circles as AL. W. Decker, died on Jan. 24, at the City Hospital,

Theatrical "Trust" Supplement

To the Dramatic Mirror.

ISSUED WEEKLY. No. 12 NOW READY.

3 CENTS A COPY.

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1897. SUCCESSFUL SEASON 1898.

(22D WEEK)

THE HEARTHSTONE

JAMES A. HERNE

AUTHOR OF

SHORE ACRES

A SCENIC PRODUCTION. PERFECT IN DETAIL.

Time filled to June 1, 1898.

A COMPANY OF UNIFORM EXCELLENCE.

J. D. SMITHDEAL, Mgr.

I WILL SUPPLY THE MONEY

To star, during next season, a strong, good-looking, emotional ACTRESS, or an exceptionally clever, small SOUBRETTE, who can sing, dance and act. CONTRACT made for 3 YEARS and none but the VERY BEST in their line need write, as the Wilson Theatre Company will support none but an artist of recognized ability.

ALSO WANTED ON ROYALTY

Two good society dramas and two strong melodramas, with paper. Cheap for CASH.

E. C. WILSON, Manager.

Mail will be forwarded.

Permanent address: 1145 MARIA ANNA AVE., CHICAGO, ILL.

Fall River, Mass., of bronchial consumption. For some time he had been stage-manager of the Vaudeville Theatre, Fall River. Interment was made at Woodlawn Cemetery, Chelsea, Mass. A sister, Mrs. H. F. Knowles, survives him. Mr. Decker was, at one time, the partner of Charles H. Yale of whose attractions he was the stage manager. He was forty-three years old.

George Ernest Adams, son of George H. Adams, died on Jan. 24 at Paterson, N. J., of consumption. He was born at Montreal, Canada, in 1826, and had been in ill health for a long time. His father, who played last week at New Brunswick, N. J., spent every moment possible at the bedside of his dying son.

Colonel Samuel Waldman, for twenty years manager of Black's Opera House, at Springfield, Ohio, died in that city, on Jan. 24, aged forty-eight years. As newspaper man and as manager he was widely known. Interment was made on Jan. 8 at Springfield.

C. M. Whitmier, of the bill-posting firm of Whitmier and Philbrick, of Buffalo, N. Y., died in that city last week. He had been prominent in the bill posting business for twenty years. The Elks, of which order Mr. Whitmier was a member, had charge of the funeral services.

James Staats, at one time manager of the Hodge Opera House, Lockport, N. Y., and formerly Secretary of the Bill Posters' Association, died at Lockport, Jan. 7.

Walter S. Birch (John F. McNally) died in this city on Jan. 23. He was born at Rochester in 1828. The remains were buried by the Actors' Fund.

Mrs. Blanche Lytell, wife of W. H. Lytell, died on Jan. 30 at Gilboa, N. Y., where the interment will occur.

Rose P. Thompson, an actress well known in prominent companies of past years, died on Jan. 24, at Memphis, Tenn., aged about eighty years.

A son, born to Mr. and Mrs. Grant Stewart (Kate Osterie), in this city, on Jan. 23, died the same day.

Mrs. Margaret Kackley, mother of Margaret Reid, died on Jan. 25, at Indianapolis, Ind.

Barred.

HACKETT-MANNERING. In New York, on May 2, 1897, James K. Hackett and Mary Mannering.

LEONARD-NICHOLS. Mike Leonard and Mattie Nichols, at Buffalo, N. Y.

Died.

ADAMS. George Ernest Adams, at Paterson, N. J., on Jan. 24, of consumption, aged 21 years.

BIRCH. Walter S. Birch (John F. McNally), at New York city, on Jan. 23, aged 56 years.

KACKLEY. Mrs. Margaret Kackley, at Indianapolis, Ind., on Jan. 25.

LADD. Albert W. Ladd (Al W. Decker), at Fall River, Mass., on Jan. 24, of bronchial consumption, aged 43 years.

LYTELLE. Mrs. Blanche Lytell, wife of W. H. Lytell, at Gilboa, N. Y., on Jan. 30.

RICHEBOURG. Jules Emile Richelbourg, at Paris, France, on Jan. 24, aged 65 years.

STAATS. James Staats, at Lockport, N. Y., Jan. 7.

STEWART. A. New York city, on Jan. 23, the infant son of Mr. and Mrs. Grant Stewart (Kate Osterie).

TAILLADE. Paul Felix Tailhade, at Paris, France, on Jan. 26.

THOMPSON. Rose P. Thompson, at Memphis, Tenn., on Jan. 24.

WALDMAN. Colonel Samuel Waldman, at Springfield, Ohio, on Jan. 24, aged 48 years.

WHITMIER. C. M. Whitmier, at Buffalo, N. Y.

Johnstown (Pa.) Opera House is Johnstown's best theatre. Good time open. Terms reasonable.

WILL RENT OUTRIGHT

To responsible party

For leading Attraction,

Madison Square Garden

CONCERT HALL

In connection with the COMMERCIAL TRAVELERS' FAIR, WEEK FEB. 28 TO MARCH 5, 1898.

Address VICTOR RODITZ, Madison Square Garden, New York City.

LADY will sell some handsome street and evening dresses. Bargains. DESSAU, 137 W. 44th St. Parlor flat.

FURTHER OPINIONS.

Praise of the CHRISTMAS MIRROR continues. Below are additions to the opinions already published:

CHOICE READING MATTER.

Frankfort (Ind.) Crescent, Dec. 21.

THE MIRROR'S Christmas number is a handsome publication and has pictures of many leading actors and actresses, besides choice reading matter. THE MIRROR is the best of all dramatic journals.

BOLDS LEADING PLACE.

Lowell Courier, Jan. 11.

THE NEW YORK DRAMATIC MIRROR continues to hold the leading place among publications devoted to the theatre. Each week its many pages are filled with news and comment on matters of interest to those concerned in any way with amusement enterprises. It covers the field of this country and Canada perfectly, while its foreign correspondence is always timely and well prepared. THE MIRROR is a most worthy representative of a profession which is constantly coming into greater importance in the make-up of society, and it invariably stands for what is best in the theatre. Its Christmas number was a model of such publications, in contents and illustrations; and its issues week by week are indispensable to all who wish to keep informed on the theatrical matters.

A CAPITAL NUMBER.

London Stage, Jan. 6.

The Christmas number of THE NEW YORK DRAMATIC MIRROR, enclosed in a gorgeous wrapper, tipped with gold, and bearing an allegorical picture indicative of pantomime and frolic, is just to hand. Its illustrations are all admirably done, and include the portraits of many first-night favorites. Among these the finest, and they are wonderfully good, are those of Mrs. Fiske, Ludwig Barnay, James O'Neill, Julia Arthur, looking handsome and bewitching in Carmen costume, and Monnet Sully. The letterpress contains an interesting letter from Charlotte Cushman, hitherto unpublished, in which the celebrated actress seeks a loan of £20 to £300 from a friend, Mr. Greig, in order that she "may go to England for improvement," she being "anxious to study there under some of the great masters." It is a pleading letter, and continues thus: "It will be putting me in the way of making much money when I return to this country for the support of my family, who have for many years been dependent upon my weekly stipend." We all know the difficulties that attended her first appearance in England, and it is equally well known how as a result of her almost imitable pluck and determination she did succeed, and how she held players captive by her remarkable talent. Altogether the number before me is a capital one.

Personal Expressions.

I wish to compliment you on your Christmas number, and especially the article "Hamlet at the Comedie Francaise," by Anatole France, it being exceptionally fine.—F. L. LAMBERT, en route.

I have just finished your latest and best holiday number. It certainly is a credit in every way and a joy to all of us wanderers. Long may it and THE MIRROR remain in front.—EDWIN F. HILTON, Tacoma, Wash.

TELEGRAPHIC NEWS

CHICAGO.

Clyde Fitch's New Play, Nathan Hale Blizzards
Business—Police Court Notes.
(Special to The Mirror.)

CHICAGO, Jan. 31.

At Hooley's Theatre this evening Nat Goodwin presented Clyde Fitch's new historical comedy, Nathan Hale, for the first time on any stage. I wish you would please make a note of this, as the New York critics have a painful habit of calling attention to alleged "first productions" in New York several months after we have seen the plays here. So if Nathan Hale reaches Broadway, don't allow your critics to fool you with reports of a "first night," as they do so often in other cases. Chicago has first damned many plays that have subsequently enjoyed long runs on Broadway, but that is not strange, as New Yorkers will stand for the greatest dramatic rot ever conceived. However, Nathan Hale was warmly received by a very large and fashionable audience to-night. In fact, two hours after the sale opened last Thursday every seat in the house was sold. Mr. Goodwin and Maxine Elliott made personal hits. Mr. Fitch made a speech, and it would seem that the comedy scored a success, but one can tell better after a week of rehearsals and pruning, and I will be able to give you a better verdict next Monday. Meantime, Nat need not worry about his receipts, for he is the attraction. The play is the thing except where Goodwin is concerned.

In the teeth of the worst blizzard of the year, eighty-five ladies and gentlemen attended the eighth annual ladies' dinner of the Forty Club, at the Wellington, last Tuesday evening. Among the guests were Nat Goodwin, Maxine Elliott, Gertrude Elliott, Mr. and Mrs. Wilton Lackaye, Mr. and Mrs. Frederick Ward, and Miss Ward, Clyde Fitch, Henry Guy Carleton, and Mr. and Mrs. George J. Appleton. Lord Gage gave up his gentlemen's cafe for the occasion, and the four speeches of Goodwin, Lackaye, Carleton, and Fitch, were worth printing in book form.

Mr. Mansfield has met with the usual splendid reception at the Grand Opera House, where Bernard Shaw's new play, The Devil's Disciple, has been filling the house. It will be continued this week, and during the last two weeks of the engagement Mr. Mansfield will be seen in his repertoire. The advance sale is very large.

Last Saturday morning, Dr. George W. Purdy and Henry Guy Carleton found their way up to my police court in the early hours and enjoyed a lively session, Mr. Carleton being particularly edified by a choice assortment of colored cases in the dialect of Thompson Street Poles Club. He was here two weeks with James J. Corbett, to rehearse the new play which has its first production at Peoria to-night. (This is another town to have a first night besides New York.)

This is the last week of Mr. Hopper and the brass band in El Capitan at the Columbia, and The Belle of New York will follow next Sunday. Dan Daly is promised. Herbert Cripps, who dropped in at my civil court the other day, for now performing a difficult task, by the way, for he is acting as stage-manager and musical director of the Hopper company. There are very few men who can manage a stage from the leader's chair, but "Cripps" can do it. He has occupied every position in the show business, from conductor to brakeman.

Our old friend, Dan Sully, spent Saturday here. He came on to see Nat Goodwin in An American Citizen at the matinee, and he left for Joliet at 5 p.m., to play himself. As Joliet is a penitentiary town he was careful to say that he remained there but one night.

Julia Stuart had a surprisingly good week at the Great Northern with East Lynne, Leah, and Camille. On Saturday afternoon Frederick Ward appeared as Armand. It was his first appearance in the part, strange to say, and he was obliged to study it as a new role. But he "got away with it" in his usual fine style. I thought it strange that he had never played the part before, but when he told me that he had never seen Uncle Tom's Cabin I was in a position to believe anything.

That old favorite, Shore Acres, is drawing well at McVicker's, and Mr. Horne will run it through his present engagement. He will be followed by Denman Thompson and George Ryer's play, The Sunshine of Paradise Alley, which has already been seen in New York. (You see I am always fair.)

Miss Francis of Yale opened well at the Great Northern last evening, when Etienne Girardot and his clever associates made a hit. Votto-Tilly soon comes to this house with her vaudeville company.

Cuba is being "libred" at the Alhambra this week, where The Last Stroke is presented under the management of that sterling patriot, Jacot Lett.

Marshall P. Wilder is hereabouts, and his flag is out at the Leland. He is making them laugh in the suburbs.

Jolly Fanny Rice, whose smile is as refreshing as a cocktail, is at the Schiller this week with At the French Ball.

A Toledo friend writes me that Evangelist Moody is holding a revival there, and evidently believes in advertising, for in front of the church is a banner bearing this inscription: "Morning—Groping in the Darkness! Evening—Among the Saved! You are welcome."

Clyde Fitch has received many social attentions during his stay here, and his latest book "The Smart Set," published in Chicago, has been having a large sale.

George Ade, of the Record, author of "Artie" and "Pink Marsh," is running a series of great Saturday stories now, burlesquing the vaudeville turns. They are true to life and worth going miles to read.

The stock company at Hopkins' Theatre is presenting The Fatal Card this week, with the Rogers Brothers in the olio.

The Newell Brothers in The Operator are at the Bijou this week, and over at the Lincoln Darkest Russia is the card.

Frank Lawton was doing his bone solo at one of the vaudeville houses here not long ago, and he gave his usual "imitation of a Wabash train." The manager of the house sent back word that as he did all of his Eastern business with the B. and O., he would like to have the imitation made that of a B. and O. train. Lawton acquiesced, as all wise performers will do. The following week the stage-manager, who had taken the message to Frank, hurried out to the manager Monday afternoon and said: "That sketch team is singing 'Down on the Banks of the Wabash.'" And the manager said: "Just have 'em make it 'The Banks of the B. and O.' for this week."

Herbert Cawthorne sends me a clipping from a Philadelphia paper which tells of the capture of four noted desperadoes and gives a picture of one of them—Charles Hoyt by name. "Knowing that you are interested in law court matters

and theatricals," writes Mr. Cawthorne, in this connection, "I enclose something which touches upon both, and would like to know who's 'stuff' Charles Hoyt has been stealing. Perhaps he is only getting square for so many people stealing from him. However, this will make him out a Black Sheep, and cause him to be sent to A Temperance Town, where he'll never see A Contented Woman, even with the aid of A Parlor Match; and he'll hear many A Midnight Bell before he gets out through A Hole in the Ground, to do which he would have to be as supple as A Rag Baby, with no more feeling than A Tin Soldier or A Brass Monkey. I'm afraid he'll have to show A Milk White Flag, for if the enclosed is not A Texas Steer he will be A Stranger in New York under A Bunch of Keys for more than A Day and A Night."

One of the society papers here recently stated that Frances Willard, the temperance advocate, was the possessor of a beautiful "Angostura cat." It must have been a bitter pill for her to swallow.

Maybe that is why a mouse when it spins! Regards to the Sidmans. "BFF" HALL.

BOSTON.

Benton's Bulletin from the Hub—The Normandy Wedding Is Papa Gou Gou—News.
(Special to The Mirror.)

BOSTON, Jan. 31.

Charles J. Rich, assistant manager at the Hollis Street, had a testimonial to-night when the farewell engagement of The Heart of Maryland was opened to one of the biggest houses ever seen in the theatre. Mrs. Leslie Carter's phenomenal success at this house last year bids fair to be repeated, as she has gained in artistic strength and emotional power in the year of absence. The production was a splendid one.

Boston takes its second dose of Chinese drama this week, and it would be hard to say which is the greater attraction at the Boston—Anna Held or The Cat and the Cherub. Of course, Miss Held's two visits last season made her a prime favorite and she had a rousing welcome, but everybody was on the qui vive to see The Cat and the Cherub and compare it with The First Born, so that the event was of double interest.

There was a tremendous house at the Castle Square to-night to witness the long heralded production of The Prisoner of Zenda, and no disappointment in the production was possible, as it was fully equal to the original presentation by E. H. Sothern and its subsequent revival by the Lyceum company.

What better compliment could be paid to the actors at the Castle Square? J. H. Sillmore and Lillian Lawrence were in the right places at the head of the cast, and Maudie Odell proved a valuable addition to the company. Horace Lewis was by all odds the best Colonel Sapt ever seen in Boston. William Humphrey's Black Michael was very effective. In costuming and setting the production must stand as the best of the season at this house.

Robert Mantell had been booked at the Columbia this week to give his new play, A Secret Warrant, but the illness of his wife, Charlotte Behrens, made it doubtful if he could appear, and finally it was settled that he would not come to Boston. In his stead, the company filled the engagement, presenting the play to the utmost satisfaction of the big house to-night. Mr. Mantell's name did not appear in the advertisements, and the play was given with a cast that was evenly balanced and effective.

The Ladder of Life is the melodrama that holds the stage at the Grand Opera House this week, and the company for this engagement has been strengthened by the addition of Lizzie Derions Daly, who has not played in Boston for some time, but is just as popular as she was in the days of Vacation.

There is a return to the stock company, at the Bowdoin Square to-night, where Hoodman Blind was given with Roselle Knott in the dual role of the two sisters. Mr. Lothrop gives all these productions in first-class shape, and the presentation to-night would contrast very favorably with those at higher prices.

It has been only a few weeks since Andrew Mack played here in An Irish Gentleman, but he has come back to the Museum for a fortnight's stay.

This is the second and last week of A Normandy Wedding at the Park, and the opera is now moving much better than it did at the opening performance. Since it was played through the West as Papa Gou Gou, the opera has been greatly changed, and after a short tour of the New England circuit it will go to New York.

This is also the second and last week of The Mysterious Mr. Bugle at the Tremont, where the business has been most satisfactory and play and players have been received with almost continuous laughter. Old Chums is the curtain-raiser, and the combination is a winning one.

The Harvard Opera Comique company will open a long season at the Zoo to-morrow night, Said Pasha being the first work to be produced.

Joe Hart is the dramatic attraction at Keith's this week.

Daniel Boone is the drama at the Grand, being given by the stock company.

Elita Proctor Otis made two flying trips to Boston last week, as she was playing in Providence, and that gave her opportunity to come here to complete some of the arrangements for her starring tour in Oliver Twist. She says that there is no truth in the rumor that she is to go into the vaudeville. She has received many flattering offers to enter that line in a dramatic sketch, but she has declined them all.

R. A. Barnet has received several offers for the Queen of the Ballet, this year's production of the Cadets, and I know of half a dozen managers from New York who are coming on to see the final dress rehearsal, Feb. 3. The box-office sale for the theatricals opened to-day and messenger boys have been waiting in line as far back as Saturday morning, so as to hold the head of the line.

Eugene Tompkins' steam yacht Ilawarra met with a slight mishap last week. She has been hauled up for the winter at South Boston, and she careened over and filled. A tug with powerful steam pumps succeeded in freeing the yacht from water, and the damage will not be serious.

On the occasion of his birthday, last week, B. F. Keith received congratulatory letters and telegrams from friends all over the country. Mr. Keith, by the way, bought the first ticket for the Bank Officers' theatricals last week, paying therefor \$100, one-fifth of the rent of the Bijou for the week. Therefore the bank men got up the ticket on white satin, beautifully engrossed, and Mr. Keith will have it framed for a souvenir.

Wallace Campbell's resignation from the stock company at the Grand left a great gap to be filled, for the handsome young leading man had made himself a prime favorite with amusement seekers at the South End. He has gone to New York.

I wonder if it is true that Alexander Comstock

intends to spring The Walking Delegate upon New York, under the title of The Koreans.

George W. Magee, manager of the Grand Opera House, and Frank S. Arnette, his lieutenant, are entitled to much credit for preventing a panic there the other night. There was a fire next door, but not a sound and not a sniff of smoke reached the auditorium to disturb the large audience. The blaze was a trifling one, but a serious scare might have been occasioned but for the quickness of the management.

Tom Henry, at the Columbia, is waging a war on the sidewalk speculators in lithograph tickets. The other night six illegal vendors were scooped in with grace and dispatch.

A matrimonial boom has struck Boston, and all on account of productions of Sweethearts, The Bride Elect, The Wedding Day, and The Normandy Wedding. A revival of Divorçons would be opportune. A Spring engagement of the Lyceum Stock company in Boston will be one of the novelties of this year. It will be played at the Hollis Street, probably taking the time usually filled by Daly's stock company, which has transferred its favor to the Tremont.

Among the possible future productions at the Castle Square are The Streets of New York and The Ticket of Leave Man.

E. F. Albee is taking advantage of the fine sleighing, and his superb turnouts are to be seen on the Boulevard every day.

Among the theatrical people who attended Mrs. E. H. Crosby's "at home" last week, were Marie D. Shotwell, Maud Hosford, Ida Mullie, Evelyn Gordon, Lillian Lawrence, Mary Sanders, Rachel Noah, and John Keiler.

H. Price Webber writes me from St. John's, N. F., that his engagement of the Boston Comedy company there has been extended twice on account of the great success. Nothing but praise comes from there of the production of The Honeycomb, with Edwina Gray as Juliana.

The Edwin Forrest Club had its annual dinner at the United States Hotel last week with two hundred present. The toastmaster was George T. Hartford, and John Kivel, of Dover, N. H., presided.

Although the little strikes of the theatrical mechanics are being endorsed by the different local labor organizations—the Boot and Shoe Workers' Union was the latest to drop into line—business continues unaffected. Boycotting a theatre seems to be a most amusing farce in Boston.

The labor organization of lithographers, recently formed in this city, would be better described as one of lithograph posters, as they are the men who make up its ranks.

Ernest Lacey has written a play having Andrew Mack in view for the leading part.

The Ballet Girl will be the next attraction at the Park.

Duncan B. Harrison has been in Boston during the past week.

George W. Magee and Colonel W. A. Thompson are trying to cancel other dates so that the Boston Lyric Stock company may open its engagement at the Grand Opera House by the middle of March.

The Damrosch-Ellis Opera season at the Boston will open Feb. 21, for fifteen performances. Never again will come for two holiday performances, Feb. 23.

The Prisoner of Zenda will have its long anticipated production at the Castle Square next week.

About 10,000 people went to the Bowdoin Square to see The Two Orphans last week. I think that breaks the record for the place, and justifies the wisdom of Dr. Lothrop's scale of prices.

Minnie Dupree celebrated her birthday in this city recently and a few of her friends were delightfully entertained at supper at the home of Mrs. E. G. Sutherland. Miss Dupree came on to play for the Invalid Aid Society's benefit and made a big hit.

William Charles Mason is one of the favorites at the Castle Square, and it is not strange, for one is sure to find him giving an impersonation that is all the more remarkable, taking into consideration the fact that a new character is taken up each week. The list of parts which he has played at the Castle Square is a long one, and there was a big rush at the theatre last week to get his portraits, which were distributed as souvenirs.

Maud Hosford received many social attentions while here with Henry Miller.

Bury Dancet represented The Mysterious Mr. Bugle in advance, and well did he do it too.

Mrs. Erving Winslow's readings continue to attract the large patronage which they deserve.

Barton Holmes' next lecture will be given Feb. 2. He says he likes Boston. He ought to. Boston rarely greets a new lecturer as it has greeted him.

Florence Gilbert, who made an unquestioned hit in The Princess Matilda, went to Eastport, Maine, to play Yum Yum in a performance of The Mikado there last week.

David Bispham will not come on to sing with the Handel and Haydn Society in Arminius after all, as the Damrosch-Ellis Opera company will require his services in New York that evening.

What would the cadets do without R. A. Barnet? His brains have built the new armory for them, and I hope that when the building is completed they will do something to show appreciation of the cleverness of his plays. The auction sale of seats for his latest work, The Queen of the Ballet, has been going on and the total amount received in premiums this year is \$18,850, as compared with \$11,773 a year ago. It is estimated that the total profits will be \$30,000, as compared with \$25,000 in 1897, or a gain of about \$5,000.

A remarkable bill was that at the special performance given in aid of the Invalid Aid Society. Two plays written by literary leaders of Boston were acted for the first time, while Browning's In a Balcony was the crowning feature of the production. In Far Bohemia, a dainty picture from life, was the work of Mrs. Evelyn Greenleaf Sutherland and Mrs. Emma Sheridan Frye. It showed the pathos of a young artist, starving and unappreciated, who loves and is loved by a young actor, although each keeps the secret from the other. The heroine was delightfully acted by Minnie Dupree, and Horace Lewis and Kate Ryan took the other character, with good effect. This was followed by The Princess Matilda, styled on the programme a "miniature melodrama," by E. H. Clement, the editor-in-chief of the Transcript.

The piece is wonderfully picturesque, and is founded on an exceedingly interesting historical episode. It is well written and effective and contains material for a whole drama, with the episodes now presented for the culmination. The Browning play was really the gem of the performance, although Mrs. Alice Kent Robertson and Mr. William Kittredge, who played the leading parts, were handicapped by illness which came near preventing the performance. Their work was superb and the play proved a genuine treat.

F. C. Whitney was in Boston last week directing the alterations in A Normandy Wedding.

I want to say one word more about the Castle Square production of The First Born, which

made a great success, and shows what a splendid working team is Boston's latest organization. The favorites were all at their best and the semblance of life in Chinatown was admirable. Horace Lewis' impersonation of the old pipe-bowl mender was wonderfully effective. Charles Mackay made a martyr of himself for the cause of art, and gave a clever bit. William Humphrey's impersonation of the wronged husband was a great bit of dramatic work, by all odds the finest that he has shown. William Charles Mason, Tom Cummings, Rose Morison, Charles Mason, all did splendid work, and the presence of May Buckley added greatly. She was a picture in her Chinese costume, and made one of the great hits of the piece.

JAY BENTON.

PHILADELPHIA.

Change of Policy at the Park—Stock Company Instead of Combinations—Current Bills.
(Special to The Mirror.)

PHILADELPHIA, Jan. 31.

Primrose and West with their great minstrel organization opened to-night at the Park Theatre for week to a large house, presenting Ezra Kendall, Billy Rice, and Carroll Johnson as the principal comedians, aided by a long array of clever specialists. The Zouave Patrol, W. H. West's latest production with beautiful costumes and electric effects, proved a great sensation and a fitting climax to a first-class programme. The street parade in the morning attracted general attention, and proved their strength and popularity in the Quaker City.

This is the final week of the Park Theatre at high prices, and an entire change of policy will be inaugurated commencing with Feb. 7 for the rest of the season—viz., doing away entirely with stars and combinations, and the organizing of the Park Theatre Stock company to present standard plays interspersed with popular vaudeville cards between the acts. There will be a weekly change of bill with the best seats in the house at 50 cents, and nightly performances with the usual Thursday and Saturday matinees. The company will include McKee Rankin, Fanny McIntyre, and other well-known people.

The Castle Square Opera company at the Grand Opera House are giving a brilliant performance of Lucia di Lammermoor with Signor Del Puente, Yvonne de Treville, Myra French, Bernice Holmes, Thomas H. Perse, William Stevens, William G. Stewart, Charles Campbell, and E. N. Knight. The production under the artistic baton of Seth Simonson deserves the large patronage so liberally extended to it. For week of Feb. 7 Ermisio, with Pauline Hall added to the company for one week only.

Edith Mason, the efficient and attractive prima donna of the Castle Square Opera company, is still confined to her home, suffering from throat trouble, but hopes to reappear Feb. 14.

Sousa's new opera, The Bride Elect, opened to-night at the Broad Street Theatre.

Secret Service closes its engagement at the Chestnut Street Theatre with this week. Herbert Kelcey, Effie Shannon, and William J. Le Moynes in A Coat of Many Colors follows Feb. 7; then Mr. Friend from India.

The Chestnut Street Opera House has The Circus Girl this and next week, the management relying on the title of the attraction aided by a lively company to draw patronage. There has been an overdose of similar productions this season, and the public are becoming weary of them. The Ballet Girl, announced to follow, has been withdrawn, and in its place, Feb. 14, Anna Held in A Gay Deceiver.

Elizabeth Waters' (formerly Baroness Blanc) Vaudeville Constellation was announced to appear this week at the Auditorium, but owing to a decision of the Courts in New York adjudging her to be in contempt for using the name of Baroness Blanc, the organization has been disbanded and in its place the following attractions fill in the week—viz., veriscope pictures of the Carson City sparring contest, Conroy and McDonald, Edna Collins, Polk and Kollins, and Rosalie, vocalist and comedienne. The pictures are still an attractive card, and aided by a good variety bill serve to draw profitable patronage. Charles H. Yale's Twelve Temptations comes here week of Feb. 7.

The programme this week at Forepaugh's Theatre is the stock company's production of Othello, with George Learock and James Carden, alternating as Othello and Iago, and Carrie Radcliffe in the role of Desdemona. For coming week W. H. Powers' melodrama, Shannon of the Sixth.

Monte Cristo, a dramatization of Dumas' famous novel by Joseph R. Grismer, forms a strong attraction for this week at the Girard Avenue Theatre. The cast includes E. M. Bell in the title role, Emma Madden, Edwin Middleton, and other members of the stock company. The production is handsomely staged, and a word of praise is due to A. W. Street, the scenic artist of the theatre, for his excellent work during the present season. For coming week Sue.

The Woman in Black is at the National Theatre for week, this being its initial engagement in this city. It depicts local life in New York with realistic situations presented by a good working company, headed by James Lackaye and Helen Blythe. The Electrician booked for week Feb. 7. Silver King 14. At Gay Coney Island 21.

Thomas H. Perse, the artistic tenor of the Castle Square Opera company, jumped from this city to New York to sing in Mignon at the American Theatre at four hours' notice.

Kelly and Mason, with a large company of farce-comedy people under the direction of E. D. Stair and George H. Nicolai, are appearing in Who Is Who at the People's Theatre this week. It is an up-to-date and meritorious attraction. McSorley's Twins follows Feb. 7. Kate Claxton's Two Orphans Feb. 14.

Dumont's Minstrels at the Eleventh Street Opera House have a new burlesque called Secret Serve Us, with Hughey Dougherty in a formidable role. The Royal Automaton and Tess of Darbyville continued to good houses.

In Gay New York is in its second and last week at the Walnut Street Theatre to declining patronage. Charles Coghlan in the Royal Box is to open at this house Feb. 7 one week.

Commencing with next week Philadelphia will have four regular organized stock companies for the season—Park Theatre, Girard Avenue Theatre, Forepaugh's, devoted to drama; Grand Opera House, operatic.

A rival house to the Academy of Music is now under consideration by G. Helde Norris and a number of prominent gentlemen, arising over the recent difficulty when they rented the Academy for a charity ball and were refused permission to decorate it. The old Baldwin mansion, on Chestnut Street below Twelfth Street, has been proposed as the most desirable site for a new place of amusement in this city.

G. Helde Norris and a number of associates are actively at work in enlisting aid for the project, and a meeting has been held to consider ways and means. It was stated last Saturday

that sufficient encouragement had already been received to warrant serious consideration of plans for the new building it is proposed to erect. It is estimated that the cost of such a building and a suitable site would be anywhere from \$1,000,000 to \$1,500,000. Offers have been received from a number of public-spirited men to subscribe for stock in the new opera company when it is formed, and it is believed that there will be no difficulty in raising all the money required for the purpose. A proposition has been received from certain parties to lease the proposed new building from certain dates, the contract to run a number of years, and the return from this one lease will guarantee a yearly dividend of 3 per cent. on \$1,000,000.

The summer resort known as Lincoln Park on the Delaware River, twelve miles below this city, will be sold by the sheriff of the county on the premises on Feb. 14.

S. FERNBERGER.

WASHINGTON.

A Paris Model Produced—Other Bills—Gossip of the Capital.

(Special to The Mirror.)

WASHINGTON, Jan. 31.

A Paris Model, the new three-act comedy by Jane Maudlin Feigl, after a week of provincial representation, had its first big city production to-night at the Columbia. The following is the cast:

André De Tothey	Leo Dietrichstein
Volney Outhout	Lorimer Johnston
Charles Van Noy	Roy Fairchild
Sundown	William Bonelli
Fritz Schlitz	Felix Haney
Richard True	Edward Morrison
Ketchum	Robert G. Thomas
Fetchem	Charles Wilson
Pleefoot	Ralph M. Thomas
Toney	Howard Mesemer
Jack	Joseph F. Watson
Policeman	Joseph Harrington
Messenger Boy	William Avery
Lucille Van Noy	Maud Haslam
Adele Van Noy	Caroline Cooke
Hildegard Van Noy	Mollie Revel
Miss Martin	Nina Freeth
Miss Robadoux	Miss Pilar-Morin

The comedy's story tells how Volney Outhout has been introduced to the Van Noy's, an old Knickerbocker family in reduced circumstances, by his chum, Charles Van Noy. Outhout has told Charles about an escapade he had in London with a French actress, who is following him to collect a judgment for \$20,000. He has heard she is in New York, and has determined to leave. On this, his last night, he invites the Van Noy family to the theatre. The two girls, Lucille and Adele Van Noy, are very much worried over the prospect, as they have no evening gowns. They quarrel, and Lucille determines to beg, borrow or steal a costume to wear to the theatre that night. She visits the second-hand clothes store of André De Tothey, who promises to get her a costume and bring it to her home. She is very much worried about this, and confides in a neighbor, one Miss Martin, a dressmaker. Miss Martin is also worried about the outcome, and Lucille decides to disguise herself in a cowboy suit and frighten the Frenchman. She puts on the costume, and while waiting for the second-hand clothes dealer, she is surprised by a visit from the French woman, accompanied by man. She comes to have her dress repaired, which has been torn in the street. This woman disturbs the quiet home life of the Harlem flat, by dancing and singing and other improprieties, which keep poor Lucille in a state of terror. However, they leave, and later the second-hand clothes dealer arrives with a beautiful gown, which they buy from him. Lucille wears the gown to the theatre and is observed by the entire audience, besides being secretly admired by Outhout. The play comes to an abrupt end, as the French actress has lost a beautiful costume and refuses to appear. Outhout takes his party to supper at Delmonico's. The French actress and another party of friends are at the upper end of this room in the alcove. There is also a detective in the room watching Outhout. During the supper Outhout makes a wager that Lucille can dance and sing better than the French actress, and to the surprise of her aunt and sister she attempts to imitate the French woman. The party in the alcove hearing the singing, look over a screen, and the French actress catching sight of the dress shrieks thief. She also recognizes Outhout as the man who owes \$20,000 for breach of promise. The detective arrests him. Lucille explains where she bought the gown, and is corroborated by Miss Martin. The second-hand clothes dealer is sent for, and when brought in recognizes the French actress as his wife. She tries to escape, but is stopped. Explanations are made regarding the gown, which was stolen by the actress' maid, De Tothey. De Tothey and the actress are reconciled and Outhout, who has been released by the detective, enters into an arrangement of marriage with Lucille. Miss Pilar-Morin, Maud Haslam, Mollie Revel, Caroline Cooke, Nina Freeth, Leo Dietrichstein, Lorimer Johnston, Felix Haney, Roy Fairchild, and William Bonelli, made conspicuous successes. The scenery is by Josef Physioc and the production is under the personal supervision of William H. Post. Anna Held, and The Cat and the Cherub will follow.

Otis Skinner in his new romantic comedy, Prince Rudolph, an adaptation by the star of Prince Otto, one of Robert Louis Stevenson's earlier stories, opened to-night at the New National to a large and appreciative audience. The play is intensely interesting, and Mr. Skinner appears to most excellent advantage in the title-role. Maud Durbin and Frederick C. Mosely are strong in important parts, and the support generally is in the hands of a large and exceedingly well balanced company. The handsome mounting and appropriate costuming of the production meets with strong praise. Sol Smith Russell next.

John Drew, in A Marriage of Convenience, opened to-night at the Lafayette Square. Isabelle Irving received quite a welcome, and was much admired for her excellent work. Thomas McKenna will follow.

Shannon of the Sixth opened to a large audience at the Academy of Music, that instantly bestowed upon the presentation an unqualified endorsement. W. H. Power as Lieutenant Shannon was particularly successful, and the great cannon scene created a sensation. Sowing the Wind comes next.

The attraction this week at the Grand Opera House is Hyde's Comedians and Helene Mora in a week of high class vaudeville. A very large audience—testified strongly their appreciation of the clever work of Miss Mora, whose songs were encored repeatedly. Charles R. Sweet, Canfield and Carleton, McIntyre and Heath, Thorne and Carleton, the Randalles, Williams and Walker, and Lafayette were the rest of the bill. A Hired Girl will follow.

Representative Dingley, of Maine, introduced a bill in Congress last Wednesday amending the act allowing the return free of duty certain

articles exported from the United States for exhibition purposes, so as to include wild and other animals of foreign origin taken abroad temporarily for exhibition, with any circus or menagerie. The object is to relieve American circuses and managers that have been exhibiting in Europe from the threatened necessity of paying heavy duties on their return.

A suggestion is made that the French farce, Never Again, seen at the New National last week to light business, should be rechristened Once Is Enough.

A delegation of twenty Sioux Indians, here upon business with the Interior Department, were the guests Friday night at the Academy of Music of Manager John F. Barley, of Gayest Manhattan, and Manager W. H. Ripley.

G. M. Howard, late of the National, succeeds Daniel Finn in advance of Mlle. Rhea. Manager Frank L. Goodwin left for New York Saturday night to make changes in the bookings.

At a matinee for charity, at the Columbia, today, Willard Holcomb's successful one-act comedy, Brown's Baby, was presented with Alice Judson in the soubrette role and W. H. Conley in his original part of the Irish domestic, in which he introduced Mr. Holcomb's song hit "Since Katie Got Struck on the Stage." A long programme of special features by a host of volunteers realized a large sum. JOHN T. WARNE.

ST. LOUIS.

At the Theatres—Forest Park Company Incorporated—Howland's Gossip.

(Special to The Mirror.)

ST. LOUIS, Jan. 31.

The Century has for its attraction this week The Belle of New York.

To-night E. S. Willard commences his engagement at the Olympic, his opening play being David Garrick. To-morrow night he will present his successful production of Tom Pinch. Following in the week, The Rogue's Comedy, The Professor's Love Story, and The Middleman will be given.

Two big audiences saw Wallick's spectacular production, When London Sleeps, at Havlin's yesterday. The play contains enough sensational material to satisfy the most exacting, and the company is fully capable.

Hopkins had an elaborate production of Men and Women for its offering yesterday. Laura Alberta, who took the leading role, made her first appearance with the company and proved herself a charming actress. The Visions of Art were continued, and the vaudeville features were McAvoy and May, Pete Baker, La Belle Carmen, and Schonart and Gervanalia. Two big audiences saw the performances.

Owing to the success of Uncle Tom's Cabin at the Imperial last week, Manager Gumpertz decided to continue it another week. The house was crowded yesterday.

The Standard held two large audiences yesterday, when Vanity Fair commenced its engagement. The company contained many good things in the vaudeville and specialty line.

Minnie Bridges, a St. Louis girl, has been receiving from Southern papers some very flattering notices for her good work with A Stranger in New York.

Anna Boyd, Charles Dungan, and John Dudley left Saturday night after the performance to join the Southern A Stranger in New York company. Charlotte Crane, William Currie and one other taking their places in the company that played here last week. Mr. Stahl, the musical director, also joined the other company from here.

Fannie McIntyre has left the Imperial Stock and gone East.

Ed D. Lyon will join the Imperial Stock in April.

Annette Spencer, of A Stranger in New York, at the Century last week, being a St. Louis girl, received a great deal of attention socially.

Catherine Campbell, of Hopkins' Stock, was out of the cast last week and spent the time visiting her home in Indianapolis.

The Forest Park Highlands Amusement Company filed articles of incorporation Friday. The capital stock is \$50,000, divided into 1200 shares, fully paid. A. C. Sneider and George W. Baumhoff have 345 shares each; Henry Scherf and L. A. Thompson, 255 shares each. Colonel Hopkins again will manage the vaudeville.

George Ober, of the What Happened to Jones company, who was forced to leave on account of an attack of pneumonia a couple of weeks ago, is slowly recovering. His wife is with him. Sousa's Band will be at the Olympic next Sunday. W. C. HOWLAND.

BALTIMORE.

Attractions of the Week—Julius Arthur's Big Week—Other Events.

(Special to The Mirror.)

BALTIMORE, Jan. 31.

Ward and Vokes have long been favorites with our theatregoing public, and it is but fair to say that they have tried to merit popular approval by giving a clean, up-to-date farce comedy performance. This evening they appeared at Ford's before an audience that from all outward indications thoroughly enjoyed the two and a half hours of merry making. The Governors proves an excellent vehicle for the fun and wit of these two jolly comedians. Lucy Daly is a prominent member of the company and is as animated as ever. The Governors will be followed by Julie Kopyak and the Conried Opera company.

Denman Thompson has always been sure of a hearty welcome in the Monumental City, and to-night when he appeared at the Academy of Music he must have realized that this visit had proved no exception to the general rule. The Old Homestead is just the same as we have known it of old, and the company is up to the standard of the previous casts who have interpreted its homely lines. Next week Frank Daniels will present The Idol's Eye.

A Hired Girl, slight of plot, but brimful of specialties by Willis P. Sweetnam, James T. Kelly, Dolan and Lenhart, and other clever people is at the Holiday Street for a week of good business. The Last Stroke Feb. 7.

The Lyceum Stock company presents Sweet Lavender this week, and in a very charming and sympathetic manner. Their patrons to-night were delighted, and it is safe to say that the week will rival its predecessors in business.

Manager Albaugh gives the same conscientious attention to the detail of the productions now that he has scored success as he did when striving for it. In fact, no little share of the credit for the remarkable success of this company is due to the manager, who has been unceasing in his earnest attention and generous in his provision of the essentials for an appropriate presentation of the plays. Next week A Scrap of Paper. On Saturday evening next the company will present The Charity Ball for charity itself.

The Garland Orchestra and Innes' Band will unite in a grand concert to be given at the Music Hall to-morrow evening. It will be under

the direction of Charles L. Reitz and Fred. N. Innes.

Julia Arthur enjoyed an immense week's business at Ford's, closing Saturday night. At several of the performances Miss Arthur was called upon for a speech, which she made in a most charming and graceful manner. Miss Arthur has now become firmly installed as one of our favorites, and will never lack for a sympathetic audience here.

Annie Myers has been in the city for some time attending upon the wants of her mother during her last illness. Her mother died a few days ago after a lingering illness at the age of seventy-one years. After a short rest Miss Myers will resume her professional duties. HAROLD RUTLEDGE.

CINCINNATI.

Offerings at the Theatres—Band Concerts Pictorial—Local Items.

(Special to The Mirror.)

CINCINNATI, Jan. 31.

Sol Smith Russell gave his delightful play, A Bachelor's Romance, at the Grand to-night. Later on he will present his triple bill, Mr. Valentine's Christmas, The Taming of the Shrew, and The Spitfire, and also The Rivals. Mr. Russell's own distinctive following of ordinarily non-theatregoers will fill the house at every performance. His company is stronger than last year, and includes Nanette Comstock, Edith Crane, Margaret Robinson, Fanny Addison Pitt, Orrin Johnson, William Sampson, and Alfred Hudson. Mr. Russell, as usual, will be the recipient of many social attentions during his visit. The Lilliputians are underlined.

The Pike continues its phenomenal success. This week the Neil Stock company is producing in Mizoura. No pains have at any time been spared by the management to have beautiful and artistic stage settings, and the work of the company is in full harmony with its surroundings. It is a common occurrence to have the house sold out before the performance. Where every one in the company is good it may not seem right to particularize, yet certainly special mention should be made of Charles Wyngate's manly impersonation of Robert Grey in The Wife last week. It was a carefully finished piece of acting.

The Widow Jones opened at the Walnut Sunday afternoon with Flo Irwin in the title-role.

A revival of Our Strategists by Brady's Stock company is the bill at the Star for the week beginning yesterday. It is a change from the usual melodrama to comedy and will be appreciated by the clientele of the Star.

Down in Dixie is the attraction at Henck's this week. It is a most creditable presentation. To-morrow night there will be but little standing room at Music Hall, for Sousa's Band is to give its annual concert.

Innes' Band will play at the same hall Feb. 7.

Richard Mansfield has been booked to appear at the Pike shortly.

A recital was given yesterday afternoon on the great Music Hall organ by Alexandre Guilman. It was a rare treat to listen to the famous instrument responding to the touch of the master.

Sidney Hinman, the life-saver, is at Avery's Museum, and Foster, Williams and Flynn will be seen in a new play with the stock company.

The Belstedt-Bollenberg Band will soon start out on its concert tour in a better form than ever.

Richard Tyson, a Covington, Ky., boy, has started in the profession by joining the Neil Stock company, and he takes a small role in Mizoura this week.

D. B. Hunt, of the Pike, is back from a successful visit to New York, where he secured a number of plays for his stock company. WILLIAM SAMPHOR.

FOREIGN NOTES.

Adeline Dudley, of the Comédie Française, where she is entrusted with all the great tragic parts of the classical repertoire, in her projected tour through Europe this winter is to impersonate Shakespeare's Hamlet. The results of this experiment will bear watching, though it cannot be said that the stern, determined looking actress could in appearance even remotely suggest "the sweet prince," nor even her best admirers claim that her forcible and somewhat explosive methods of acting are suited to the subjective character of Hamlet.

Renée Richard, one of the best mezzo-sopranos the Paris Opera has had, has resumed her professional career. She had left the stage a few years ago, and devoted herself to teaching. However, tempting offers having been made, she began a concert tour through Austria and Germany, meeting everywhere with success.

Felicia Mallet, the wonderful pantomimist, at the artistic concerts organized by Le Figaro, has originated a number of new parts. Her talent in depicting tragic emotions is far superior to that which made Yvette Guilbert famous.

Le Passé, the present bill at the Odéon, is perhaps the most ultra-modern play ever presented in France. It is devoid of suggestive nastiness, and though the theme deals with a subject that is not for young ears, it is treated with the utmost delicacy. Further comment on this play will appear in a subsequent number of THE MIRROR. The heroine of the play is a middle-aged woman. In this instance it is worthy of notice that the young writers of France have taken women past thirty as central figures for their novels and plays. Balzac, and after him Daudet, are among the masters whom the fate of the middle-aged woman has most interested.

Théo, whom Americans remember well, has been appearing with unusual success on the Riviera.

Monsieur Rambaud, the Minister of Fine Arts, has authorized the publication of the reasons which brought about the nomination of Albert Carré to the coveted post of manager of the Opéra Comique. He frankly states that he preferred to entrust the fate of the second subsidized lyric theatre of Paris into the hands of a practical manager. The singer candidate did not meet his requirements. It must be said that neither Capoul at the Châtelet d'Eau, Maurel with his Italian opera, nor Vientini at the Galté, were successful in their enterprise. All three of them were artists, and M. Rambaud was afraid of them.

The report that Emile Rostand, the poet, has decided to become an actor does not seem to be received either with favor or credulity. Frenchmen have yet to learn to cut themselves loose from the prejudice with which the calling of an actor is viewed in this country. Rostand's latest triumph, Cyrano de Bergerac, produced under the supervision of Coquelin Aîné, further discredits this report.

Mississippi's best one-night stand is Columbus.

PROFESSIONAL DOINGS.

Pauline Hall has signed to sing in revivals of Ermine by the Castle Square Opera companies. She has denied a rumor that she has forewarned the vaudeville stage.

Sir Squire Bancroft will leave London on Feb. 5 for Canada. He will give his famous Dickens readings for charity during his visit to the Dominion.

Joseph Arthur will leave on Tuesday to join the Blue Jeans company, which has been successful throughout this season.

Marion Buckley is playing the Slave Girl, The First Born, at the Castle Square Theatre in Boston. The play has been playing to phenomenal business.

Roselle Knott is meeting with great favor in her capacity as leading lady of the Bowdoin Square Theatre, Boston.

E. M. Bell has become a great favorite with the patrons of the Girard Avenue Theatre in Philadelphia. The stock company, under C. L. Durbon's able management, has produced a remarkable series of fine plays. This season thus far has been most profitable. In Old Kentucky seems like wine, to improve with age, as its business last week at the Grand Opera House was immense, and is said to have been larger than that of last season at the same house.

Mrs. William Lytell, professionally known as Blanche Mortimer, died of consumption, at Schenectady, N. Y., yesterday. She had been seen in numerous productions in New York during the past twenty years. Her husband is well known as a stage-manager, and staged the production of Nature at the Academy this season. Two sons also survive her.

The Man from Mexico, with Willie Collier as star, and now touring the Pacific Coast, has made one of the greatest successes of any attraction that ever visited that critical region.

Edwin Forrest Lodge No. 2, Actors' Order of Friendship, will hold a meeting at the lodge rooms on Sunday next.

Joseph Physioc has completed the scenic models for *Bonnie Briar Bush*, in which J. H. Stoddard is to star at an early date, under the management of Frank L. Perley. Work upon the scenery, which will be most elaborate, will commence at once.

Victor Herbert has returned to New York, and commenced work upon the score of the new opera, which he and Harry B. Smith are writing, and in which Alice Nielsen is to star. This probably will be the only opera which Messrs. Smith and Herbert will write this year.

James A. Colville corrects the statement that he has replaced Bassett Roe in Julia Mariow's company. Mr. Colville is still under contract to Fanny Davenport for the rest of the season, and to her he looks for his salary. He has been lent or "farmed out" by Miss Davenport for the parts of Achim von Lobde in *The Countess Valesca* and Ingomar during the continuance of his Davenport contract. Mr. Colville's absence from Miss Davenport's company is due to the failure of her production, *A Soldier of France*, now called *Joan*. With the exception of his role in *The Countess Valesca*, Mr. Roe continues to play the parts he has hitherto played in Miss Mariow's repertoire.

Margaret Mather announces that next season she will make an elaborate scenic production of *A Winter's Tale*.

Leonora Bradley, leading lady of the Lyceum stock company, Baltimore, made a pronounced hit last week as Zucka in *Diplomacy*. All the local critics commended her acting of this part in the highest terms.

Bruce Whitney has resigned his post as dramatic critic of the *Milwaukee Sentinel*, and he will hereafter devote his attention to dramatic writing. A play by Mr. Whitney from the German, entitled *The Phantom City*, is likely to be produced in London before long.

Eleanor Morretti, J. H. Stoddard, Cora Tanner, Louis Massen, and other leading members of the Sporting Duchess company, received two weeks' notice on Jan. 24 at the National Theatre in Philadelphia.

Brooklyn City Lodge, Knights of Honor, had a public installation of officers at the lodge rooms on Court Street, on Jan. 18. After the installation refreshments were served, and the members and guests were entertained by James A. Geff, with comic songs; Charles Spencer, in Hebrew imitations; Edward Monague, musical artist; Murray Brothers, in songs and musical selections; Charles Lowenthal in animal imitations; Tom Ballentine, in his imitable stories, and William Sidney Hillyer, in original poems and stories.

Edgar Selden states that for the past three weeks, in Philadelphia, Cleveland and Baltimore, the Rays in A Hot Old Time have found it necessary to place the orchestra on the stage, in order to accommodate the audiences.

David Lythgoe's Boston friends are sending him congratulations on his New York success. He sang there in *Davy Jones* and *The Merry Go-Round*.

Harry Pabst, of Philadelphia, has just completed the score of the new Spanish opera *The Maid of Madrid*, the librettists of which are Messrs. Dorr and Freeman, of Boston. The management of The Bostonians promise to give the opera a hearing early in the Spring.

One of the features in *A Guilty Mother* is the mirror scene, where a big sheet of gauze and the use of doubles produces an illusion so startling in fact that one Boston paper gravely explained that the effective shading of lights gives a dull haziness of night time, and only reflects the face exactly in front of the mirror, thus preventing the audience from seeing itself.

In reporting the death of Charles Trench last week, his age was given as forty-nine years. Mr. Trench was seventy-nine years and nine months old at the time of his death.

Mrs. William Hayden, who has been visiting friends in this city since Christmas, has returned to her home at Louisville, where she and her children will spend the remainder of the Winter.

"Silas Hood," the most recent surprise in the novel line, is to be dramatized. Arthur Farrar Clark, recently associated with Kirke La Shelle in the management of *The Wizard of the Nile*, is backing the enterprise and will put the play on the road next season. Henry Thornton, author of the book, and Mr. Clark, are preparing the work for the stage.

Ethlyn Palmer's work in *Northern Lights* at the Metropolitan Theatre, last week, showed much histrionic ability. She handled the difficult role of Florence Sherwood with artistic decency and skill.

Senate bill 257, introduced last week at Albany, fixes the minimum fees or licenses as follows: \$150 for a theatre in Brooklyn and \$50 in Queens or Richmond; \$100 for a concert room in Brooklyn, and \$50 in Queens and Richmond.

THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

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HARRISON GREY FISKE,

EDITOR AND SOLE PROPRIETOR.

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CURRENT AMUSEMENTS.

Week Ending February 5.

New York.

METROPOLIS (Third Ave. and 142d St.), THE WHITE SLAVE.
OLYMPIC (Third Ave. bet. 139th and 140th Sts.), FLYNN AND SHERRIDAN'S RIO SENATOR.
HARLEM OPERA HOUSE (125th St. nr. Seventh Ave.), THE OPERA.
HARLEM MUSIC HALL (125th St. nr. Seventh Ave.), VAUDEVILLE.
COLUMBUS (125th St. nr. Lexington Ave.), THE SPORTING DOG.
PLEASANT PALACE (59th St. bet. Lex. and Third Aves.), VAUDEVILLE—1:30 to 11:00 P. M.
OLYMPIA (Broadway and 45th St.), Closed.
LYRIC (Broadway and 44th St.), Closed.
AMERICAN (44th Ave. and 41st St.), PAUL JONES.
MURRAY HILL (Lexington Ave. and 41st St.), Closed.
BROADWAY (Broadway and 41st St.), THE HOUSEWIFE—50 to 55 Times.
EMPIRE (Broadway and 40th St.), THE CONQUERORS—32 to 33 Times.
METROPOLITAN OPERA HOUSE (Broadway, 39th and 40th Sts.), GERMAN AND ITALIAN OPERA.
THE CASINO (Broadway and 39th St.), THE TELEPHONE GIRL—97 to 100 Times.
KNICKERBOCKER (Broadway and 39th St.), W. H. CRANE in a Virginia Romance—1 to 7 Times.
HERALD SQUARE (Broadway and 35th St.), THE FRENCH MAID—147 to 154 Times.
GARRICK (35th St. bet. Sixth and Seventh Aves.), THE LITTLE MINISTER—48 plus 97 to 104 Times.
KOSTER & BIAL'S (145-149 West 34th St.), VAUDEVILLE.
MANHATTAN (139-1397 Broadway), THE BALLETT GIRL—48 to 50 Times.
THIRD AVENUE (Third Ave. and 31st St.), CHIMNEE FADDER.
ELIJAH (1390 Broadway), THE SWELL MISS FITZGELD—90 to 97 Times.
WALLACK'S (Broadway and 30th St.), THE GIRL FROM PARIS—Third Week.
DAILY'S (Broadway and 30th St.), THE COUNTRY GIRL—1 to 7 Times.
WEBER AND FIELDS (Broadway and 30th St.), POORER CAPS—60 to 70 Times.
JACKSON (Broadway and 29th St.), BURLESQUE.
FIFTH AVENUE (Broadway and 29th St.), FANNY DAVENPORT IN REPERTOIRE.
THE GARDEN (Madison Ave. and 27th St.), THE ROYAL NOX—21 plus 93 to 99 Times.
MINER'S (312-314 Eighth Ave.), HOPKINS' BANG-OCEANIC.
HOYT'S (34th St. nr. Broadway), A NEW YORKER—15 to 21 Times.
LYCEUM (Fourth Ave. bet. 23d and 24th Sts.), THE TREE OF KNOWLEDGE—9 to 16 Times.
EDWIN BRUSSE (West 22d St. nr. Sixth Ave.), FIGURES IN WAX—CONCERT AND VAUDEVILLE.
GRAND OPERA HOUSE (Eighth Ave. and 23d St.), CUNBERLAND '91.
PROCTOR'S (23d St. bet. 6th and 7th Aves.), CONTINUOUS VAUDEVILLE, 12:00 to 11:00 P. M.
FOURTH AVENUE (14th St. nr. Sixth Ave.), CHAUNCEY GLOVER IN SWEET INDICATORS—7 to 15 Times.
IRVING PLACE (Irving Place and 15th St.), GERMAN COMEDY, DRAMA AND OPERA.
KEITH'S (East 14th St. nr. Broadway), CONTINUOUS VAUDEVILLE, 12:00 to 11:00 P. M.
ACADEMY (Irving Place and 14th St.), THE WHITE HEATHER—32 to 39 Times.
TONY PASTOR'S (Thamesway Building, 14th St.), VAUDEVILLE.
STAN (Broadway and 13th St.), THE SILVER KING.
GERMANIA (147 East 8th St.), GERMAN DRAMA AND COMEDY.
LONDON (235-237 Bowery), SAN T. JACK'S TENDERLOIN CO.
PEOPLES (190-203 Bowery), THE MAN IN THE IRON MASK.
MINER'S (165-169 Bowery), JERSON'S BLACK COOK CO.
THALLIA (46-48 Bowery), THE HERREW DRAMA.
WINDSOR (57 Bowery), THE HERREW DRAMA.

Brooklyn.

ACADEMY OF MUSIC (Montague St. Clinton St.), THIRD SEED. CONCERT—Feb. 5.
PARK (9th Fulton St.), THE SECRET OF LEAVE MAK.
HYDE AND BEHMAN'S (Adams St. nr. Myrtle Ave.), VAUDEVILLE.
AMERICAN (Driggs Ave. and South 4th St.), THE DEAR ISSIE HOME AND THE CRUISE DE LAWS.
GRAND OPERA HOUSE (Kim Pl. nr. Fulton St.), THE PACTIC MAIL.
LYCEUM (194-196 Grand St.), THE MERRY MAIDENS.
LYCEUM (Montrose Ave. and Leominster St.), THE BLUE AND GREY.
THE AMPHION (437-441 Bedford Ave.), MY FRIEND FROM INDIA.
STAR (591-597 Jay St. nr. Fulton St.), GUS HILL'S N. Y. STARS.
EMPIRE (101-107 South 6th St.), AL REEVES' BURLESQUE CO.
COLUMBIA (Washington, Tillary and Adams Sts.), FRANK DANIELS IN THE IDOL'S EYE.
GAYETY (Broadway and Middleton St.), VERA TRILBY AND VAUDEVILLE.
REJOU (Smith and Livingston Sts.), THE ELECTRICIAN.
MONTAUK (588-597 Fulton St.), JULIA MARLOWE IN THE COUNTESS VALERIE.
MUSIC HALL (Fulton St. and Alabama Ave.), VAUDEVILLE.

THE time has gone by when the stage needed apologists. There are men and women of refinement and learning who are proud to be connected with the theatre; there are more college graduates and sons and daughters of what are called good families on the stage now than ever before. It is recognized everywhere that it is as possible to act and still be good as it is possible to sell carpets or cheese and keep the commandments. Actors there are by hundreds who lead quiet exemplary lives, rear their families tenderly, educate their children, go to church, vote, and do all that good citizens and good fathers and mothers should do. That now and again some weak headed man or woman goes wrong through the cheap flattery that is lavished on so many of our entertainers, that in the exhaustion of ceaseless travel, long hours and nervous strain some one of them tries to gain a momentary strength through drink, that some natural egotist exhibits his vanity in an inflated condition after a popular success, are no more to be weighed against the class than would the pecculations of a clerk against the

character of the thousands of other clerks who are necessary to the conduct of business in this country. A person who wishes to be good will find it possible to be so in any walk of life, and one who is bent on vice and vulgarity will be stayed by no laws or environments.—*Brooklyn Eagle*.

* Here again is what THE MIRROR has frequently maintained. It is always healthful to reiterate the truth, because the truth labors under many disadvantages in these times.

AN INTERESTING EXPERIMENT.

THE MIRROR several weeks ago foreshadowed a step which, for fortune or misfortune, the Actors' Society of America has now taken—a step which will eventually affiliate that body with the American Federation of Labor through association for mutual assistance on the lines of trades-unionism with a powerful element in the federated trades, the National Association of Theatrical Stage Employees.

Those of the officers of the Actors' Society that THE MIRROR has been able to interview since the latest progress made in this associative movement give expression in other columns of this paper to motives, purposes and hopes in the premises. Both sides are represented in the discussion—the side of those who have consistently opposed as well as the side of those who have earnestly worked for affiliation.

As THE MIRROR recently said on this subject, the actors of this country seem to be confronted by a condition rather than by a theory. It is hoped that their purposed remedy of notorious evils in management will prove curative. Some of the most noted of the members of the Society have made the issue one upon which they have withdrawn from further participation in the Society's councils, while other noted members have stood by and with the Society in belief that its step was wise and promising. It is to be hoped that the latter theory will prevail, and that the Society, after experience in new companionship, will so plainly prove the propriety of this venture that it will win back those who have abandoned it and become in membership all that its title implies.

MANAGERIAL LIABILITY FOR THEFT.

FROM time to time THE MIRROR has noted cases of theft from dressing-rooms in rural places in this country where managers paid little attention to the security of the goods of actors, or in which theatre employees were dishonest. It has been thought that these cases were due to the newness of this country, and to the crudity of managerial systems in its small towns. But it appears that like misfortunes happen to players in England.

A case recently decided by the Wakefield County Court in England involved the loss of a traveling bag by an actor, who sued the manager of the Wakefield Opera House for consequent damage of £30. The actor left his bag in a dressing-room, and returning for it the next day found it gone. It appeared that the theatre had no stage door-keeper, and that the dressing-room doors were without locks. On the trial the actor testified that he made no complaint to the manager, supposing that the theatre was safeguarded, and gave no instruction to any person to care for his property. The testimony of other actors was to the effect that in theatres of other cities of the size of Wakefield it was the custom to have an attendant at the stage door to protect property.

The manager, in defense, claimed that formerly there were keys to dressing-room doors, but that actors from time to time had taken them away, and that now a charge of sixpence was enforced if any one wished a key. It was claimed that no negligence had been proved, and the court found a verdict for the defendant, on the ground that the plaintiff had not shown what became of the bag, and it appearing that there was a clause in the contract of the company with the manager which protected the latter against any claim for damages of this character.

This case is interesting not only as showing that such troubles are not confined to this country, but also as offering a legal decision which may some time be cited here in a suit brought on like premises.

THE announcement of the exposition to be held at Munich next year assures the interest of the theatrical department of the affair in the naming of ADELAIDE RISTORI as its superintendent. Madame RISTORI will lend to the display her own collection of souvenirs of the theatre, a museum in itself.

THE opinion expressed by THE MIRROR that no bill to legalize Sunday performances in New York theatres would become law was well founded. Even the legislators fight shy of such a measure, and beyond them is the Governor, who never would sanction such an act.

PERSONAL.



MOXTER.—Here is a portrait of Elsa Moxter, a bright American child, who has made a notable hit in the pantomime of Cinderella, at the Garrick Theatre, London. Little Elsa, who is but eight years old, is a native of St. Louis. The *London Daily News*, in a recent notice, said that the child "appears to derive no less pleasure from her performance than she gives," and that her acting, her singing, and above all her dancing must be reckoned among the successes of the pantomime.

COGHLAN.—Rose Coghlan is said to have been offered the part of Mrs. Malaprop in a revival of *The Rivals* proposed for next season by Joseph Jefferson.

PAYTON.—Corse Payton, the well-known repertoire manager, revisits his old home, Centerville, Iowa, every season. While there last year he conceived the idea of building for his townspeople a fine theatre, the Armory Opera House, which has just been completed and will be opened this month.

MACNEILL.—Katherine MacNeill has shown unusual executive ability in directing her Columbia Comic Opera company, now in its third successful season. Miss MacNeill and her company have won enthusiastic recognition wherever they have played, and her management is highly praised.

BELMONT.—Anna Belmont, who has scored a genuine success in *What Happened to Jones*, has received several offers to star next season.

EVESON.—Isabelle Evesson will play the lead in *A Southern Romance*, which is to be sent out again.

HACKETT.—James K. Hackett will appear for the first time since his illness at a special matinee of *The Princess and the Butterfly*, at the Lyceum Theatre, on Feb. 8.

HALL.—Howard Hall, leading man with Robert Mantell, was suddenly called upon to play the stellar role in Mr. Mantell's new play, *A Secret Warrant*, at Ottawa, Canada, Jan. 22, owing to the illness of Mrs. Mantell that necessitated her husband's presence at her bedside. Mr. Hall continued in the part for the following week at the Academy of Music, Montreal, to an increasing business nightly, and received many flattering notices for his characterization.

SOTHERN.—E. H. Sothern's new play, *The Head of the House*, by Glen McDonough and Louis Evan Shipman, will have its first production in Rochester on Feb. 24. The play is based upon Thackeray's novel, "Henry Esmond."

POLLOCK.—Channing Pollock, who for some time has been a member of the MIRROR staff, has returned to Washington, where he has become dramatic editor of the *Times*. Mr. Pollock is an earnest and ambitious writer on stage matters.

CONRIED.—Heinrich Conried's twenty-fifth anniversary of theatrical management will be celebrated by a testimonial performance on Feb. 23. Mr. Conried will appear as Gringoire and as Julius Caesar.

MELBA.—Madame Nellie Melba probably will make a special tour to the Pacific Coast in opera, after her season with the Damrosch-Ellis Opera Company.

D'ARVILLE.—Camille D'Arville, according to latest arrangements, will replace Hilda Clark in *The Highwayman* this (Tuesday) evening at the Broadway Theatre.

PAULTON.—Mr. and Mrs. Edward A. Paulton and family will sail in April for England. They may remain a long time in London, the home of the elder Paulton.

MANNERING.—Mary Mannerling was injured last Thursday while playing in *The Tree of Knowledge* at the Lyceum. Edward J. Morgan struck a hairpin so forcibly that it was driven into the actress' head. Miss Mannerling was overcome and the curtain was lowered.

HERBERT.—Victor Herbert has denied a rumor that he contemplates resigning the leadership of the Twenty-second Regiment Band to conduct the Pittsburg Symphony Orchestra.

EVANS.—Charles E. Evans, manager, and W. D. Mann, business-manager, of the Herald Square Theatre, returned last week from a ten days' sojourn in Florida, bronzed and invigorated, and saying unpleasant things about New York Winter weather.

DALY.—Dan Daly's benefit at the Casino, last Tuesday, netted \$3,149. The comedian expects to rejoin *The Belle of New York* this week at St. Louis.

THE SAME OLD WRETCHED STORY.

'Twas the same old wretched story of an actor out of work—
Not because he didn't want it, nor because his part he'd shirk—
Just because another fellow came and said he'd work for less.
How he schemed for the engagement, none but he could ever guess.

"What's the good of being sober? What's the use of keeping straight?
If they think you're saving money, you'll incur the spendthrifts' hate;
Come and drink all care to Hades! Forty weeks! The season's long!
Here's to sport and to the ladies, drown all thought in wine and song!
Study! What a foolish question—never studied in my life—
Just came natural to me, sir, just as natural as life.
When I was a little shaver—used to dance upon the street;
Mother couldn't think to save her, how she'd keep shoes on my feet.
Then I thought I'd be an actor—hardly knew to read or write;
So I act. This is a fact, sir—people say I'm out of sight."

So the poor old wretched actor, with his year's engagement gone,
With no wealthy friends to turn to, put his watch and coat in pawn.
Then he trod the gay Rialto, trying hard to look his best,
Stood ambition and his paletot; caught a cold—you know the rest.
Destitute, he died a pauper—for his rent, he can't be damned;
"He was buried," said his daughter, "by the kindly Actors' Fund."

MONICA.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession in care of THE MIRROR will be forwarded.]

L. T. K. Milwaukee, Wis.: Alexander Salvini died at Florence, Italy, on Dec. 13, 1896.

T. J. L. Providence, R. I.: You can obtain theatrical photographs from Louis Blum, 1180 Broadway, New York city.

MYALL OWEN, Brooklyn, N. Y.: You can purchase standard plays from Samuel French, 23 West Twenty-second Street, New York city.

LAFAYETTE, Poplar Bluff, Mo.: Blue Jeans is the property of Joseph Arthur, the author. Mr. Arthur may be addressed at Pelham, N. Y.

E. B. BENNET, Skagway, Alaska: We don't know where she is playing. A letter addressed to her care of THE MIRROR will reach her.

HATTIE ROSENBERG, New York city: Yes, John Drew and Ada Rehan are in the cast of *The Taming of the Shrew* at Daly's Theatre, New York city.

MERIDEN, Conn.: A communication reached us from Meriden dated Jan. 27, but the signature was omitted. The writer will please rectify the mistake.

S. G. HARRIS, Boston, N. J.: Write to James W. Harkins, Jr., in regard to *The Midnight Alarm*. You may address him care of the American Dramatists' Club.

HORACE E. DOLE, Louisville, Ky.: Dr. Claudius was acted on Jan. 23 at London, England, for copyright purposes. It was produced at the Fifth Avenue Theatre, New York city, on Feb. 1, 1896.

L. W. R. Fort Worth, Texas: You can obtain a copy of the American Dramatists' Club list by writing and enclosing 25 cents to Charles Burnard, Secretary of the club, 140 Broadway, New York city.

PAUL C. RAGNET, New York city: Yes, you can copyright a scene in a play before the play is finished by securing two printed copies of the scene and enclosing \$1 to the Librarian of Congress. If the novelty of the scene consist in a mechanical effect you can patent the effect.

FRANK H. SOMERSET, Albany, N. Y.: Maude Granger made her debut as Frausette in *The Geneva Cross* at the Union Square Theatre on Oct. 1, 1873. She subsequently played *Durine* in *The Wicked World* and *Mathilde* in *Led Astray* at the same theatre. She was the original heroine in *Bartley Campbell's* *Galley Slave*, and afterward appeared in *Fairfax*, *Two Nights in Rome*, *The Planter's Wife*, *Her Second Love* and other plays.

CONSTANT READER, New Britain, Conn.: 1. Ullie Akerstrom's mother had been a pantomimist and dancer of note abroad. It was from her that Miss Akerstrom learned how to dance before she joined a small troupe, traveling in the West, to sing, dance, and play small parts. One day the star of the company was taken suddenly ill and Miss Akerstrom replaced her, playing the part of an old mulatto woman, and after that she was cast for better parts. She began starring in 1885, under the management of Frank Chavvat. She made her first appearance in New York city in the title-role of *Annette*, the Dancing Girl, at the Star Theatre on May 13, 1889. 2. She published a volume of poems in 1882 and a second volume in 1888. The best known of her poems are "Toot Yer Horn if Yer Don't Sell a Clam" and "Old Valley." 3. You can order her poems from Brentano's, Union Square, New York city, or write to Miss Akerstrom as per route in "Dates Ahead" column.

C. F. B. Boston, Mass.: No, the account of your friend as to how Madame Sans-Gene was written is not correct. M. Sardon, in his interview that was published last year, referred to the origin of the play as follows: "It was in 1892. Porel had just taken the lease of the Eden Theatre. One day M. Moreau, my able collaborator in *Chopart*, informed him that he had just written a play illustrating the history of the Empire in 1812. 'A play about Napoleon!' repeated Porel. 'This is really an astonishing coincidence. I have been thinking for these last few days how successful *Réjane* would be in a comedy of that period. When are you going to read it to me? A few weeks after this conversation had taken place, Moreau, having put the last touches to his work, came to submit it to the manager of the Eden Theatre, who felt, however, somewhat disappointed. He had, it seems, expected a light play, sparkling with wit and life, and the young author brought him a weird and wild drama.' The result of all this was that M. Moreau consulted M. Sardon, and in collaboration they wrote *Madame Sans-Gene* as we have since seen it.

THEATREGOER, New Orleans, La.: In 1880 the salaries or annual incomes of the best known players on the French stage were as follows: Rachel, 60,000 francs; Mire, 60,000 francs; Nanlin, the tenor, 100,000 francs; Cruvelli, 100,000 francs; and Tagliioni, 30,000 francs. In the eighties Lassalle received 11,000 francs a month; Jean de Reszke, 6,000 francs; Edouard de Reszke, 5,000 francs, and Richard, 5,000 francs. At that time the Opera paid the following yearly stipends: Melchisedec, 48,000 francs; Escalais, 45,000 francs; Planchon, 24,000 francs; Dufrane, 30,000 francs; Rosita Mauri, 30,000 francs, and Bosman and Actini, 30,000 francs each. The Opera Comique paid Mauvel 8,000 francs a month ten years ago, while the Comedie Française allowed to Göt, Delanay, and Febvre 65,000 francs a year each; Monnet-Sully, 50,000 francs; Madeleine Brohan, 40,000 francs; and Mlle. Rudenberg, 30,000 francs. The present sociétaires of the Comedie Française receive a yearly salary of 12,000 francs, a share of profits reaching 20,000 francs, extra pay whenever they act, and some sort of a provision from the Fine Arts Department. Sarah Bernhardt's salary is 1,500 francs a performance; Réjane's, 800 francs; Jeanne Granier's, 600 francs, and Jane Hading's, 400 francs.

THE USHER.



Miss Davenport's press matter is decidedly entertaining, particularly that sent out in advance of the play she presented here on Monday night.

Miss Mathews' work is officially described as "a novel treatment of the wonderful career of the martyred maid of France, Joan Darc, from the inception of her heavenly trust to her inglorious but patriotic end at the funeral pyre."

I believe that Miss Davenport prefers, as do some French people, Darc to d'Arc, but why the hybrid Joan Darc instead of Jeanne Darc? To describe the martyr's end as "inglorious" is as astonishing as the reference to her "funeral pyre." A pyre is made for the incineration of a dead body, while Jeanne was canonized four years ago because of her services to her country, her Christian faith, and her death at the stake.

"Miss Davenport's interpretation of the title-role is a demarcation from the ordinary spiritual conception of the maid of France," serenely continues the advance notice in question, "inasmuch as her Joan is a creature of flesh and blood, the soldier of courage and bravery, and the savior of her country."

The "ordinary spiritual conception" of the Maid of Orleans, which Bastien Le Page has glorified on canvas, great sculptors have chiseled, and noted players have interpreted on the stage, obviously must be rejected by Miss Davenport, who is too experienced an actress not to recognize her limitations. But it is difficult, if not impossible, to receive as a substitute for the exalted, divinely illuminated *la pucelle* of history, legend and poetry a swashbuckling female warrior, who is a leader by reason of physical prowess rather than by heavenly inspiration.

I doubt if even a Madame Yucca could enforce acceptance of this incongruous iconoclasm.

There seems to be nothing definitely settled regarding the rumored new comic opera company, with Lillian Russell and Jessie Bartlett Davis at the head.

It appears to be settled that Mrs. Davis will remain with The Bostonians, while Miss Russell tells interviewers that she knows nothing about the alleged plan.

Attractions of the first class, whether operatic or dramatic, are getting scarcer and scarcer, and the probability is that even greater difficulty will be found in filling the time of the principal theatres throughout the country next season than has been experienced this season. The supply is not equal to the demand, and artificial conditions have checked natural development.

There are signs of a reaction against the scum of indecency and depravity on the surface of metropolitan amusements.

The wholesome sentiment that pervades other American communities has rebuked and rejected much of the smut that has been voided by Manhattan's managerial experts in pornography, and that will do much to check its original exploitation here, for most productions are made for ultimate touring purposes.

Besides this, the New York press is beginning to cry a halt on the wholesale prostitution of the stage by the unscrupulous dollar chasers, and through its medium the voice of the respectable and conservative elements of our population is being heard.

A cartoon in an afternoon paper the other day pictured theatre parties of the near future arriving at the playhouse in masks, to conceal their identity. It may come to this should the dramatic debauchery continue much longer.

The unconscious ignorance of some of the dramatic writers in this town is laughable. One of the best examples I have come across lately is the following:

Robert Buchanan is the author of *The Lights of London*, which was staged at the Adelphi Theatre and had a long run two seasons ago. He has written a number of other highly successful dramas. His best-known book is "God and the Man," from which Kate Claxton dramatized *The Sea of Ice*.

This is all right, except that George R. Sims wrote *The Lights of London*, which was produced at the Princess Theatre, London, in September, 1881. *The Sea of Ice* was written and produced before Kate Claxton was born, and while Mr. Buchanan was busy with marbles and tops, and Storm Beaten, his own dramatization of "God and the Man," was played at the London Adelphi and the Union Square Theatre here in 1883.

Mr. Coghlan, in a speech at the professional matinee of *The Royal Box* the other day, disclaimed the authorship of the speech made by Clarence, the actor, in the play, with reference to actors' jealousy, explaining that it had been

written by Dumas—the author of the work from which *The Royal Box* is adapted—and that personally he did not agree with its sentiments. The elder Dumas, who had a high regard for his player friends, doubtless wrote that speech in the spirit of his central character, and there is little reason to suppose that it represented his individual thought on this subject.

Mr. Coghlan's disclaimer, in a generous professional spirit, inferentially rebukes his press agent who a few weeks ago sent copies of the speech referred to for publication to the press with the explanation that it embodied the results of his experience and observation as an actor.

Heinrich Conried, to whom the German public owes a debt of obligation, will complete the twenty-fifth years of his management in this city on Feb. 30.

His friends intend to celebrate the occasion by a big testimonial, which a committee of prominent German-Americans have in charge.

Mr. Conried has many good marks to his credit. He has presented here such artists as Barnay, Knaack, Raabe, Engels, Sorma, and Galmeyer, and he has produced the works of many leading German dramatists. His standard has been high and it is well that his quarter century of managerial service is to be commemorated fittingly.

HAMMERSTEIN'S AFFAIRS.

The affairs of Olympia are still in an unsettled state. An agreement had practically been reached between Oscar Hammerstein and John A. McCall, of the New York Life Insurance Company, which holds the mortgage of \$800,000 on Olympia, by which Mr. Hammerstein was to open Olympia and run it as before. He refused to allow Andrew Freedman, the receiver, to have anything to do with the running of the house, and, as Mr. Freedman felt that he was in charge, the negotiations fell through. Meanwhile, the darkness of the building is costing Mr. Hammerstein \$300 a day.

The schedules of Mr. Hammerstein's assets and liabilities were filed last week. They show a total liability of \$106,000, of which \$82,550 is direct, \$28,500 contingent, and \$5,000 preferred. The normal assets are \$78,000, actual assets \$5,250, and they consist of real estate at the southwest corner of Tenth Street and Avenue D, which cost \$50,000, and is subject to a mortgage of \$25,000.

There are one hundred and two creditors, and in addition several claims secured by bond and mortgage. The mortgage on Olympia is \$800,000; on his house, 44 West 130th Street, \$15,000.

As none of the bidders for the lease of Olympia had backing satisfactory to Mr. Freedman, it was thought best to reopen under the old management, but as Mr. Hammerstein's determination not to be a "janitor" is fixed, the future of the place is in doubt.

There is still a possibility that the London syndicate which has been negotiating for the lease may secure it. It is too bad that so fine a property should lie idle so long, and it is to be hoped that some arrangement for its reopening in the near future will be made.

AN ALLURING ADVERTISEMENT.

Numerous letters have been received during the last two weeks at THE MIRROR office relative to the operations of our A. C. Johnston, residing at 236 West Thirtieth Street. Johnston has advertised several times for scholars in the art of acting, for amateurs to fill engagements with a road company, and for a moneyed man to buy a half interest in this organization. His method of procedure in the first instance is to take pupils, receiving \$50 for their tuition, with the promise that they shall in a short time have leading parts in a supposed company, the Metropolitan Stock, at a salary amounting to a weekly sum larger than the original fee, and with numerous other perquisites impossible to obtain in the best companies. This organization is made up entirely of amateurs, and it is, of course, impossible that such a company could succeed in getting engagements. Inquiry of theatres with which Johnston claimed to have booked develops the fact that the managers have no arrangements with such a person. The other offers doubtless pertain to the same company. What Johnston's plan involves or whether it is honest or not must be left to individual opinion. Persons desirous of studying for the stage would do better to consult some established instructor. It is invariably dangerous to have anything to do with companies asking a fee before paying salaries.

E. S. WILLARD'S SUCCESSFUL TOUR.

E. S. Willard, who has had so far one of the most successful American tours he has ever experienced, is this week in St. Louis. His excellent assumption of David Garrick, which has received general commendation in Brooklyn, Philadelphia, Boston, Baltimore, Washington, Cleveland and Pittsburg, and the perfect production of the old play have drawn crowded houses in all those cities, and his Dickens play, *Tom Pinch*, has also proved a genuine artistic and monetary success. Mr. Willard will commence next Monday at Nashville his first tour of the South, and he will play at the St. Charles Theatre, New Orleans, for two weeks during Mardi Gras.

MR. AND MRS. ROYLE CLOSE TEMPORARILY.

Mr. and Mrs. Edwin Milton Royle temporarily closed their season in Captain Impudence last Saturday, owing to the strikes of mill hands in New England, through which territory the company was booked. Mr. and Mrs. Royle expect to resume their tour in three weeks.

TWO NEW STOCK COMPANIES.

W. E. Wright will manage a stock company which will open at the Queen's Theatre, Montreal, Canada, on or about Feb. 21.

W. C. Holden is organizing a stock company to open on Feb. 28 at the Academy of Music, Rochester, N. Y.

MISS D'ARVILLE IN THE HIGHWAYMAN.

Camille D'Arville will appear in *The Highwayman* to-night for the first time. In the second act Miss D'Arville will sign a new song specially written for her by the authors of the opera.

MATHEWS AND BULGER SIGN WITH BLOCK.

Mathews and Bulger, who head the At Gay Coney Island company, have signed a five years' contract to star under Will J. Block's management, beginning with next season.

JIMMY: THE TOUGH GIRL'S STORY.

Sam Hardy was a workin'
But I'd no use for him:
I know'd what I was doin'
When I took up wid Jim.
For he's got a heart, he has,
A feelin' for a gal,
And when yer low he just speaks up:
"Come off, what ails yer, Sally?"
He ain't got no fancy togs,
He's lost his job, hez Jim,
An' he can't show up on Sunday
In a dicer wid a brim,
But, say, dat felly's got a heart,
Lays over all I see:
Yer'd orter bin de oder night,
A corner of Avernar B.
Dere was a woman walkin'
Wid sticks across her back,
A pickin' of 'em up she was,
Along de railway track:
Well, jest about de toughest,
Good for nothin'est ole hag,
Yer'd ever want to look at:
Beside, she had a jag,
Dunno where she got it:
"Twas wid her jest de same,
An' de boys was bent on havin'
A naggin' kind of game,
Dey hollers out: "Say, Granny,
Let's divvy on de load."
An' jumps in front an' back agen,
A blockin' up de road,
When all at once my Jim comes up
An' gives a hully sweep
Of both his arms togedder:
De ducks fell in a heap.
Sez he: "Ah! quit yer foolin'."
She ain't a holdin' yer out:
Yer'd orter seen dem gillies sneak
When Jimmy come in view.
"Come off, she ain't your mudder."
Sez Sam, a sneaky chap,
D'yer know I tink dat rooster,
Was achin' for a scrap.
"Yer may be wrong," sez Jimmy,
As he winked de oder eye.



"Fer I never knew me mudder,
An' dad was pretty fly."
When dey left me in de alley,
Dey wrote de ole man's name:
He said 't was a lie,
But he kep' me jes de same.
So, when I pikes an' old un
As hasn't any show,
I allers sez: "Say, Jimmy,
Yer wants ter jes go slow:
Be easy on de wimmin,
Fer de reason—don't yer see?
She may be some duck's mudder,
And dat duck may be me."
Now, dat's why I like Jimmy.
An' I don't mind sayin' so:
An when he sez "How is it?"
I sez, "Jimmy, it's a go."
For he hez got a heart,
An' you kin bet yer life
I couldn't struck a better snap
Than bein' Jimmy's wife.

PEARL EYTINGE.

ENGAGEMENTS.

Harry Maine for the stock company at Morosco's Grand Opera House, in San Francisco.

Mrs. May Maccabe and child, for Blue Jeans.

George F. Maccabe for Anna Held.

Ida May Park, for My Boys.

Theodore Babcock, Charles Kent, Benjamin Howard, Leonard Grover, Jr., Martin Cody, Denis Greene, Mrs. McKee Rankin, Kate Denis Wilson, Ellen Burg, Minnie Radcliffe, Mathilde Cottrelly, and Eleanor Lowe, for What Happened to Jones, opening Feb. 14.

Harry Glazier and Julia Hanchett, for the Cummings Stock company, at Toronto.

Raymond Finlay, for Conboy in A Baggage Check, opening Feb. 2.

Lottie Burke, for the part of Bowery with A Baggage Check.

John F. Webber, for the Standard Theatre, Philadelphia, stock company.

A SOCIAL HIGHWAYMAN.—"The text calls for delicacy and artistic finish. Gilbert Ely as Hanby was excellent, his work was powerful and sincere."—Hartford, Conn., *Courant*, Oct. 30.

GOSSIP.



James M. Brophy, whose picture appears above, has played for four seasons title-roles—*The Ensign* for Jacob Litt, *The Cotton King* for W. A. Brady (two seasons), and *Tennessee's Partner*, his present engagement, for Arthur C. Abston. His notices have been uniformly good, especially in the larger cities. Mr. Brophy has been associated with some of the best known managers of melodramatic productions, and he testifies that Mr. Abston is one of the most courteous and considerate managers he has ever met. One of Mr. Brophy's most pronounced hits in the East was his impersonation of Captain Harry Ford, Joseph Grismer's role, in *The New South*, which he played with marked success in New England, under the management of W. A. Brady. In the West he holds the banner week at the Grand Opera House, San Francisco, for the largest business ever played there by a star.

The G. W. Dillingham company, New York, have published a rather unusual story, "May-lou," by Frances Raymond, which recites the experiences of a woman who, having abandoned all thought and purpose of a spiritual life, and having delved recklessly into the store of worldly wisdom, is glad to repent subsequently and marry a respectable man of estimable instincts. The psychological narrative is well told, and evidences much power of character drawing. The book is handsomely bound in cloth.

Manager W. T. Campbell, of the Star Theatre, Cleveland, Ohio, will be in New York next week, to prepare for the opening of the Buffalo Bill show.

Cleveland Lodge, No. 9, Theatrical Mechanics' Association, will hold their fourth annual benefit at the Cleveland Theatre, Sunday evening, Feb. 20. A handsome lodge pin is offered as a prize to the member who sells the greatest number of tickets for the event.

A divorce was granted last Wednesday, at Springfield, Ohio, separating Bertha J. Gunn from her husband, J. William Gunn.

Thomas H. Perse replaced Joseph Sheehan last week in Mignon at the American Theatre, Mr. Sheehan having a sore throat.

Julie Cotte, a San Francisco girl, made a successful debut at the American Theatre last Friday as Filina in Mignon.

Lucia Moore, who has been receiving most flattering notices for her work in Thomas W. Keene's company, is in New York for a few days, her place being filled temporarily by Grace Hopkins, who joined the company at Boston.

W. F. Rochester has shown to THE MIRROR a copy of the souvenir programme given at the Christmas performance of *La Poupée* at the Princess Theatre, in London. It is a striking example of the printer's and lithographer's art. The volume is of convenient size, contains twenty pages, is printed on the best paper and bound in green, embossed with gold. There are thirteen full page pictures, all beautiful and some very novel. They include a photograph of the Princess Theatre, a set picture of the cast in *La Poupée*, views of the scenes used in the play, an amusing back portrait of each member of the company, an autograph facsimile of the first bars of music, an artistic sketch of a gallery crowd, and a very unique picture of the chorus, taken from the flies. Among the contributors to the booklet are Marie Corelli, Adrian Ross, W. Courthouse Forman, Phil May, Bernard Partridge, Dudley Hardey, Raven Hill, Lewis Baumer, Alfred Bryan, and Adele F. Ritchie.

Jean Williams will take out a company to present *A Night Off*, opening on Feb. 14.

Salaries are said to have been reduced in The Foundling company.

Mattie Nichols, of the Joe Flynn company, and Mike Leonard were married at Buffalo, N. Y., last week. Mrs. Leonard will retire from the stage for the rest of the season, residing at Buffalo.

Ira J. La Motte yesterday assumed the business management of the Metropolitan Theatre.

The report of the engagement of Adelaide Mason, daughter of Marion Manola, to Charles Dana Barrows, of Portland, Me., has been denied by both Miss Mason and Mr. Barrows.

The Lynn Theatre, Lynn, Mass., which was damaged by fire recently, has been repaired. Manager Dodge states that the house is now in the same good condition as before the fire.

Charles N. Lum opened with the Neil Stock company, at Columbus, Ohio, on Jan. 30, in Mr. Barnes of New York. Mr. Lum is a Columbus boy and this was his first appearance before a home audience. He made a very favorable impression.

The Marion Manola-Mason company closed at Savannah, Ga., last Saturday.

Frank Smithson, of *The Girl from Paris*, burst a blood vessel last Friday, at Lancaster, Pa., and was left there by the company.

A fire was started by overheated pipes in the basement of the Brooklyn Academy of Music last Saturday just before a performance of *The Geisha* was begun. Small damage was done.

Joseph Wise was injured last Friday, at Mount Carmel, Ind., by the explosion of a gun in an amateur performance.

A Normandy Wedding will replace *The French Maid* at the Herald Square on Feb. 21.

AT THE THEATRES.

Knickerbocker—A Virginia Courtship.

Romantic comedy by Eugene W. Presbrey. Produced Jan. 31.

Major Richard Fairfax
Captain Tom Fairfax
Jack Neville
Amos Kendall
Berkeley
Squire Fenwick
Neal
Sam
Juniper
Madame Constance Robert
Prudence Robert
Betty Fairfax
Laura Fenwick
Grace Jefferson
Marie

William H. Crane
Walter Hale
Boyd Putnam
George F. De Vere
Vincent Serrano
William Boag
Charles F. Gotthold
Percy Brooke
William E. Butterfield
Percy Haswell
Kate Lester
Frances Stevens
Lelia Bronson
Louise Closser

Eugene W. Presbrey partially forestalls criticism and disarms the charge of plagiarism by admitting in an author's note on the programme that "in evolving the scenes and incidents around which A Virginia Courtship is built, the author has humbly tried to follow the models and in some respects has copied the personages made familiar in the old comedies, which are destined to live and be popular as long as the English language is spoken."

Let this be not plain enough, we might explain in behalf of the author that A Virginia Courtship, which was seen for the first time in New York at the Knickerbocker Theatre last evening, is a sort of dramatic mosaic from various old comedies. The plot, as a whole, bears no striking resemblance to any one comedy. It is rather, as the author has aptly put it, "the scenes and incidents" of the old comedies that he has "humbly tried to follow." Among his "models" the place of honor should be given to The Rivals, as the quarrel scene between Jack Absolute and his father has been freely drawn upon. The main difference is that in The Rivals the misunderstanding seems natural, because it is of short duration, while in A Virginia Courtship it is not only lugged in without any logical reason, but is spread out through three acts, and keeps bobbing up long after its comic possibilities have been exhausted.

Lady Gay Spanker's famous description of the hunt in London Assurance has served as another fountain source of dramatic inspiration. We also seemed to recognize in one of the characters our old friend Joseph Surface from The School for Scandal. But then the author has freely confessed his indebtedness to his defunct collaborators. So there is no especial cause to call his attention to his lack of originality.

We learn at the outset that Major Richard Fairfax, a descendant of Lord Fairfax, has an estate which adjoins that of a French widow, Madame Constance Robert. The most friendly relations existed between the Major and Madame Robert until the breaking out of the war between France and England, at the beginning of the present century. The events of the play are supposed to have taken place in the Old Dominion in 1815, after the cessation of war between those two countries.

At the outbreak of the war the Major espoused the cause of England, while Mrs. Robert, as a French woman was bound to do, sided with France. Their differences resulted in a break of the friendly relations that had hitherto existed between the two families and the hot headed Major barred the gates, leading from his grounds to those of Madame Robert.

At the opening of the play Captain Tom Fairfax, the Major's son, returns home, meets Prudence Robert, the widow's daughter, falls in love with her, and the two have clandestine meetings. After numerous complications and misunderstandings their love affair is brought to a propitious climax. This is facilitated from the fact that after a truce has been established between the two families the Major falls a willing victim to the wiles of the charming widow, who has set her cap for him.

It is doubtful if A Virginia Courtship would have ever reached New York but for the histrionic cleverness of William H. Crane and his associates in the cast. It cannot be said that they were entirely to the manner born in their endeavor to look and deport themselves like gentle folk of the Old Dominion in 1815. Still they did wonderfully well, considering that they are a modern company of players who are not particularly versed in "old comedy revivals." The gay costumes were most becoming, and the scenic environment was in keeping with the picturesque quality of the costumes.

There was not much of the Virginia in Mr. Crane's Major Fairfax, but it was a most entertaining characterization for all that.

Walter Hale as Tom Fairfax and Percy Haswell as Prudence Robert enacted the roles of the youthful lovers most delightfully. Boyd Putnam was almost too good natured for the envious character of Jack Neville, but his acting was otherwise quite effective. William Boag offered a good character sketch of Squire Fenwick.

Annie Irish proved a charming widow, and her scenes with Mr. Crane were acted with the true comedy spirit. Vincent Serrano, George F. De Vere, Kate Lester, Frances Stevens, Louise Closser, Charles F. Gotthold, Percy Brooke, and William E. Butterfield all made the most of their respective roles.

Fifth Avenue—Joan.

Play in five acts by Frances Aymar Matthews. Produced Jan. 31.

Joan Darc
Charles VII.
Nicholas Poysey
Guy de Laval
Jacques Darc
Earl of Warwick
Bishop Beaufort
Duke d'Alencon
Count Dunois
Pasquiel
First Jailer
Second Jailer
Third Jailer
Brother Martin
English Envoy
French Herald
Messenger
Raymond
Louis
Agnes Sorel
Isabeau Darc
Hauvett
Marguerite
Catherine
Dane
Clichet

Fanny Davenport
Henry Jewett
Charles W. Stokes
Cunningham Deane
Frank Tannehill, Sr.
Louis Hendricks
Albert Lang
Fred M. Mayer
George Lang
Harry I. Service
Charles Elliot
Robert Ellis
Ellis Ryse
Claude Hastings
Katherine Power
Harry I. Service
Alexander Ferguson
Catherine Green
Dorothy Rosemore
Mrs. W. G. Jones
Frances Hastings
Alice Green
Sullivan Pierpont
Helen Collier
Melbourne MacDowell

Fanny Davenport and her company, including Melbourne MacDowell, presented last evening, for the first time in this city, Frances Aymar Matthews' romantic play in five acts, Joan, which was shown originally on Oct. 29, at Boston, under the title of A Soldier of France, and which has had other names since. A large audience was present.

The story of the play was given in detail in these columns upon the occasion of the original production, when the authorship of the drama

had not been disclosed. The main incidents in the life of Joan of Arc are introduced, and about them is woven a conventional tale of romance. The first act shows Joan at her home in Domremy, and the last pictures her parting from her mother before being burned at the stake. The other acts introduce the Maid of Orleans leading her soldiers to battle, and, anon, present her in a prison at Rouen, whence she is rescued by a court jester, Clichet, and a rope, only to fall into the hands of her enemies. Joan is written in blank verse, a form of dramatic composition which has been proven more than once before to be almost impossible to modern writers and seldom acceptable to latter-day playgoers. The play, while direct in purpose and smooth in action, lacks altogether the virile spirit, the force, and the strength absolutely essential to the success of a work of romantic turn. With this necessary element missing, Joan falls of sincerity and of impressiveness.

Fanny Davenport as "Joan Darc"—so the programme had it—was picturesque, and beautifully dressed, and she contrived frequently to impart dramatic force to the uninspired lines. Melbourne MacDowell was energetic and untiring as the deformed jester, Clichet, but his physique seemed quite unfitted for the impersonation of a hunchback. Mr. MacDowell, too, strove valiantly with the blank verse, but to less purpose than did Miss Davenport. Charles W. Stokes was capable in the heavy role; Cunningham Deane was a manly and effective young officer; Dorothy Rosemore made an acceptable Agnes Sorel; and Mrs. W. G. Jones was, of course, delightful as Joan's mother. Henry Jewett, Frank Tannehill, Sr., Louis Hendricks, Albert Lang, Ellis Ryse, Alexander Ferguson, and Frances Hastings were excellent in their respective roles, and the others were, for the most part, capable.

The mounting was elaborate and handsome, and the costuming, while not always beautiful, was, no doubt, archaeologically correct, and was certainly costly. The stage management was in seldom what might have been wished, and in some two instances the outcries of super-numeraries, doubtless meant to be enthusiastic, very seriously imperiled important scenes.

Joan will be repeated this (Tuesday) evening and Wednesday. Fedora will be revived on Thursday and at the Saturday matinee. On Friday La Tosca will be presented, and on Saturday evening Cleopatra. Next Monday Madame Helena Modjeska will appear at this theatre as Mary Stuart.

Daly's—Twelfth Night.

Comedy in four acts by William Shakespeare. Revived Jan. 25.

Viola
Olivia
Maria
Orsino
Sebastian
Antonio
A Sea Captain
Valentine
Curio
Sir Toby Belch
Sir Andrew Aguecheek
Feste
Captain of the Duke's Guard
An Officer
A Priest
Malvolio

Ada Behan
Marie St. John
Irene Perry
John Craig
Sidney Herbert
Lawrence Hunter
Robert Bosworth
Fred Truesdell
Paul McAster
William Owen
Herbert Gresham
Wilfred Clarke
Neil McCay
Jefferson Winter
Mr. Bosworth
George Clarke

Augustin Daly revived last Tuesday, at Daly's Theatre, Shakespeare's comedy, Twelfth Night. No more enjoyable entertainment has been provided in many a day, and the very large audience heartily expressed its delight. The production was the same seen before at the same theatre, but there were several important changes in the cast.

Ada Behan's Viola was, as ever, a most charming, winning impersonation, admirably conceived, brilliantly executed, and worthy to rank among her finest characterizations. George Clarke's Malvolio, as before, was a splendidly sustained portrait, rich in humor and clear in purpose. John Craig was an admirable Orsino; Sidney Herbert, a capable Sebastian, and Marie St. John, a sweet voiced, picturesque Olivia.

William Owen made a distinctive hit as Sir Toby Belch, the role formerly played at Daly's by the late James Lewis. Herbert Gresham was most felicitous as Sir Andrew Aguecheek, and Wilfred Clarke, as Feste, gave an agreeable proof of his appreciation of the Shakespearean lines and their true humor. Irene Perry appeared here for the first time as Maria, and was thoroughly charming, giving a refreshingly piquant and delightfully droll performance. Neil McCay, as Feste, sang tunefully the quaint old catches that Lloyd Daubigne used to sing, and won deserved applause.

The familiar mounting was, of course, superb and the several choruses were well sung. Two pretty dances, arranged by Carl Marwig, were introduced effectively.

People's—The Man in the Iron Mask.

Romantic drama in four acts by W. J. Lucas. Produced Jan. 31.

Louis XIV.
Gaston D'Orville
D'Aubigne
Marquis de St. Mars
Baron D'Outanges
Father Andouze
Sergeant Evrard
Pompignan
Launay
Tony
Marie Theresa
Aubrey
Mlle. Tomay-Charante
Mlle. Montalais
Madame Landry
Marie D'Outanges

W. S. Hart
Leslie Matthews
Dwight Smith
Jefferson (Isbourne)
M. C. Bowles
John Simmonds
Harry Stone
Louis Boudin
Harvey Eldrons
C. M. Davis
Louise Meredith
Ina Brooks
Mabel Washburne
Anna MacGregor
Stella Foster
Constance Williams

W. S. Hart, the young romantic actor, made his first appearance in New York as a star last evening, and achieved a success of which any player might feel proud. In spite of the storm a large audience gathered in the People's Theatre and followed the romantic story of the play with breathless interest from beginning to end.

The plot of the play is too well known to need repetition. In the third act, however, some changes have been made which add greatly to the strength of the drama.

Of Mr. Hart's acting in the principal part, or rather parts, nothing but words of praise can be said. In the first act he was the boy, tender and passionate by turns. In the scene with the father of Marie he moved the audience deeply by his portrayal of the various emotions, and when the curtain fell it had to be raised several times in response to genuine applause. So it was throughout the play, recall followed recall. Mr. Hart must have felt highly gratified that his earnest work met with such hearty recognition. He avoided all tendency to overact, and his performance was characterized throughout by refinement and intelligence. He wore his various costumes gracefully, and carried himself with true courtly dignity. Taken altogether his performance is one that appealed irresistibly to the audience.

Mr. Hart has surrounded himself with an ex-

cellent company, chief of whom is Constance Williams, who is specially featured. She is a pretty young woman, and displayed considerable talent for serious work in the role of Marie, the proper portrayal of which is necessary to the success of the play. Ina Brooks was properly pert and piquant as Aubrey, and had a round of applause all to herself after one of her exits. M. C. Bowles was a good Father Andouze, and Dwight Smith and Leslie Matthews made hits as Marquis de St. Mars and D'Aubigne. The costumes and scenery were very tasteful, and the entire production showed that Mr. Hart had carefully attended to every detail.

Irving Place—La Belle Helene.

Opera in three acts by J. Offenbach. Revived Jan. 27.

Paris
Menelaus
Helenus
Agamemnon
Clytemnestra
Orestes
Pyrrhus
Calchas
Achilles
Ajax I
Ajax II
Philocoon
Euthycles
Bacchus
Lena
Parthenon

Jean Felix
Gustav von Seyffertitz
Julie Kopyay
Fritz Hitzgrath
Feld Pittsch
Milla Barry
Gusti Frankel
Edmund Hanno
Emil Bruggmann
Alfred Lieban
Fritz Lindner
Carl Frischer
Julius Aacher
Ruscha Michaelis
Mignon Ducos
Ida von Cavalry

Offenbach's bright opera, La Belle Helene, was given at the Irving Place Theatre on January 27 with a full cast. Julie Kopyay was charming in the title-role, and her capable performance of the lovely and loving Helene was ably seconded by the three leading male performers. Jean Felix developed strength in his part of Paris, and scored heavily with his solo in the first act.

Hanno and Seyffertitz are two sterling actors whose performances may always be anticipated with pleasure. Their burlesque rendering of Calchas and Menelaus was notable for the pronounced comedy element involved without any of the horse play so frequently brought into farce. In fact, this characterization may be applied to all the comedy performances at this theatre.

A packed house was present and generous applause was extended by the audience.

American—Paul Jones.

The revival of Planquette's melodious opera comique, Paul Jones, by the Castle Square company, last evening, brought back recollections of Agnes Huntington, whose delightful performance of the heroic Admiral is a pleasing memory.

It is surprising that the opera has not been done for so long here. Possibly the difficulty of securing a contralto who could do justice to the leading role has stood in the way of its more frequent presentation.

Leslie MacNichol gave a thoroughly delightful performance of the gallant hero. She sang and acted the part with spirit and splendid effect. The Yvonne of Amy Bartley was a pleasing characterization, and Joseph F. Sheridan as Rodolfo de Martinez was excellent. William Wolff played the role of Bouillabaisse with good effect, and Raymond Hitchcock was a good Boquet. Oscar Girard as Don Trocadero, John Reed as Captain Keestril, Bessie Fairbairn as Chippinetta, and Ruth White as Malagrena were excellent in their various parts.

Martha is announced to follow Paul Jones next week.

Third Avenue—Chimmie Fadden.

Under different management, but with nearly the same cast as was seen at the Star Theatre recently, Chimmie Fadden appeared at the Third Avenue Theatre last night. There was a good house present, and the performance was much enjoyed.

Charles E. Grapewin was accurately "tough" as Chimmie, J. Cooper did good work as Mr. Paul, and Francis Brooke was a Ducher worthy of the name.

May Donohue's work as Mrs. Murphy was remarkably effective. She was natural in action and in make-up, and her success in the part was complete. The rest of the cast was in competent hands.

Star—The Silver King.

Carl A. Haswin in The Silver King attracted a good audience to the Star Theatre last evening.

Mr. Haswin's work in this play is too well known to require comment. His methods are effective and striking, and he is always popular. The supporting company was well cast throughout. Scenically the production was entirely adequate.

At Other Houses.

BROADWAY.—The Highwayman continues the comic opera success of the season. Souvenirs were distributed last evening.

BLUOU.—May Irwin and her clever company in The Swell Miss Fitzwell are unabatedly popular.

HERALD SQUARE.—The French Maid will have its one hundred and fiftieth performance Saturday night, when the inevitable souvenir clocks will be given away.

MANHATTAN.—The Ballet Girl entered on its final week here last night.

HARLEM OPERA HOUSE.—Augustin Daly's company will present The Geisha this week.

IRVING PLACE.—Die Bruder, by Paul Linden, will be produced Feb. 7.

DALY'S.—Twelfth Night is the bill this evening. To-morrow The Country Girl will be revived, preceded by a new comedieta by Paileron. Subtleties of Jealousy, in both of which Miss Behan will appear.

Other bills: Empire, The Conquerors; Lyceum, The Tree of Knowledge; Garrick, The Little Minister; Metropolitan Opera House, Faust; Garden, The Royal Box; Hoyt's, A New Yorker; Fourteenth Street, Sweet Innings; Wallack's, The Girl from Paris; Metropolitan, The White Slave; Academy, The White Heather; Columbus, The Sporting Duchess; Grand, Cumberland '61; Casino, The Telephone Girl.

UNDER NEW MANAGEMENT.

A Southern Romance, under the management of Colonel Doris, will open at Worcester, Mass., Feb. 4 and 5, and will play other New England cities. The new company, which includes Isabelle Evenson, Cora Tinnie, Emma Brennan, J. W. Thompson, Franklin Hill, Edward Wade, Edward A. White, Charles Diehl, and A. S. Lapman, gives promise of a fine performance of this play.

REICHENBERG'S RETIREMENT.

"La petite doyoune," as Susanne Reichenberg is called, has left the Comedie Francaise. Her career has been one of continuous success. Though not a great actress, she was wonderfully well equipped. Her acting was subtle and always refined, if at times a little affected.



SUSANNE REICHENBERG.

The parts that she made her own at the Francaise were young girls or young women—not the conventional ingenue, but parts that demanded, besides a sweet voice and a fine face, intelligence, good humor, vivacity and life. She was delightful as the young wife in Le Monde on l'on s'ennuie, accepted here under the title of Our Society, in which Maud Harrison played Reichenberg's part. Her Marthe de Moisson in La Souris was a dainty, fresh and frolicsome characterization, and the pathetic touch at the end, when the young girl sacrifices her dreams of happiness, having found out that she is not loved, revealed a depth of feeling unlooked for in Reichenberg.

Susanne Brohan, the mother of the famous Brohan sisters, was Reichenberg's first teacher of elocution. At the age of thirteen she entered the Conservatoire. That was in 1867. Sarcosy did not fail to recognize in the slip of a girl at the end of her first year the budding ability which made Reichenberg famous throughout Europe.

To a reporter who asked her recently whether she was firm in her resolve to leave the stage, Reichenberg answered in these words of wisdom:

"I have experienced all that the most glorious success can give. The future could not give me anything better. I leave the stage without much regret. I believe that it is nobler and wiser to close a career before it has been completely exhausted. The remembrance of my friends' kindness and the sympathy of those who applauded my efforts will follow me into my retreat and will be my best recompense. This is the only recompense I have ever striven for."

REFLECTIONS.

Mr. Proteus does not replace Tom Ricketts in The Ballet Girl, as has been announced. Mr. Ricketts has made a hit, and will remain during the run of the piece.

Frank Dietz has assumed the management of W. S. Hart.

Enid Mayo mourns the loss of her father, who has died at the New Haven, Conn., General Hospital, of blood poisoning. Miss Mayo will rest for the remainder of this season.

J. J. Spies has been fighting pirate repertoire companies successfully, having in two instances recovered royalties due.

Bine Jeans will have its first production in England on Feb. 14, at Northampton, and will be seen in London on Feb. 28.

Henry Lowenfeld, owner of the rights to La Poupée, has taken legal steps to prevent Augustin Daly's production of the opera by arrangement with Oscar Hammerstein.

Jessie MacAdam, of the Stanhope-Whitcroft school, will not enter the professional ranks at once, as has been announced by a daily paper. Mrs. Whitcroft has added several new pupils to her already large class.

McSorley's Twins closed last Saturday.

On the Klondike will close on Feb. 6.

MATTERS OF FACT.

That Lynn Pratt has scored an artistic success as Pisanio in Margaret Mather's presentation of Cymbeline is manifested by the unanimity with which the press have applauded his characterization.

E. C. Wilson, manager of the Wilson Theatre company, wishes to secure a strong emotional actress, or a singing, dancing, and acting soubrette, to head his company. Good plays with paper are also sought. Mr. Wilson may be permanently addressed 1145 Maria Anna Avenue, Chicago, Ill.

Ray's Opera House, Greenwich, Conn., has the week of Feb. 21 open to a repertoire company with band and orchestra as a side card.

The scenery for the Kismet production is offered for sale at bargain prices by W. A. Worden, Richmond, Va.

Cyclone, a Western sensational comedy-drama, will be produced at the Bijou Theatre, Chicago, week of March 6. Special scenery will be used for the entire play.

What Happened to Jones is breaking records in the South for business. The capacity of the theatre is being tested everywhere. In New Orleans last week "Jones" turned people away from the Academy of Music every night.

May Donohue has scored an emphatic hit as Mrs. Murphy in Chimmie Fadden.

"Stock Manager," care this office, is organizing a permanent stock company in a large city, and will engage only experienced people.

J. A. Bartholomew, ventriloquist, is open to offers. His address is Meriden, Conn.

The Sheboygan (Wis.) Opera House has been renovated and improved, the stage enlarged, and the scenery carried by any company can now be set up. The business has been a paying one. Some open time in February and March may be had of Manager J. M. Kohler.

Raymond Finlay, who received several offers the past week, has concluded to go with A Baggage Check.

J. K. Roberts has been associated with the Eastern Side Track for three seasons in a business capacity, and has a thorough knowledge of booking and routing attractions.

CLIFFORD AND HUTH WILL STAR.

Clifford and Huth, pleasingly known to vaudeville, and who were the strongest feature with Courted Into Court early in the season, will next season head a company of their own in a farce written especially for them by Herbert Hall Winslow. The piece is entitled A High-Born Lady, and abundant opportunity will be provided these clever comedians to show off their well-known capabilities. William H. Barry, of the Alhambra, Chicago, will direct the tour.

THE AMERICAN EXCHANGE.

The American Theatrical Exchange is now better equipped and has better facilities to transact business than ever before. The control of all the theatres in New Orleans gives a clean sweep from Richmond to San Francisco below the Southern border. The list of houses represented by this exchange in the Eastern, Middle and Western States numbers more than three hundred, and includes a first-class theatre in all of the principal cities, excepting two. Among the attractions they are booking for next season are many leading companies.

THE ACTORS' SOCIETY'S STEP.

Affiliation With the N. A. T. S. E.—Officers Discuss the Important Move.

A majority of the members of the Actors' Society of America having voted for the affiliation of that organization with the National Association of Stage Employees, Secretary F. J. Reynolds appeared last week before a meeting of the Executive Board of the N. A. T. S. E. and made application in behalf of the Actors' Society for a charter. The application was received with enthusiasm, but in accordance with the constitution of the N. A. T. S. E., no charter may be granted until its annual convention to be held at Omaha, Neb., during the week of July 18, when the Actors' Society will be represented by delegates.

The constitution of the N. A. T. S. E. must be amended in order to admit the Actors' Society as a "local." As soon as this has been done and a charter has been granted—those active in the movement are assured that these things will be done—the N. A. T. S. E. will advise managers throughout the country that an affiliation has been effected. The exact expectations and the precise purpose of the Actors' Society in taking this new and decisive step are expressed best by prominent members, who have been interviewed by THE MIRROR.

President Wheelock's Views.

Joseph Wheelock, President of the Actors' Association, said: "Yes, we have applied for a charter to the National Association of Theatrical Stage Employees. The members of the Actors' Association are with few exceptions in favor of affiliation, as it offers us the only effective means of protecting our interests. There are only half a dozen who have resigned from the association on account of our decision to affiliate, and their artistic sensibility is looked upon as rot. The better class of managers have nothing to fear. There is no intention to antagonize them in any way whatever. All we ask is what is just and right. It's the dishonest managers that we are after. They must fulfill their contracts in future or take the consequences. There is a tendency among a certain class of managers to treat actors as if they were of no consequence whatever. If actors are of such little importance why not give the performance with puppets in pantomime? There is no danger of making acting a trade by this affiliation. Nor is there any danger of a uniform scale of salaries. A first-class leading man or leading woman will always command a high salary. The same holds good in regard to every line of acting for which an actor or actress possesses special qualifications. The affiliation simply gives us an effective weapon to protect ourselves against unscrupulous and dishonest managers."

Vice-President Deltwyn Approves.

Vice-President A. C. Deltwyn said: "No manager of honor and integrity should see in this move any attempt to regulate his affairs or to assume a position of dictatorship. We wish rights that may be secured only by combination with others of theatrical employees. Having secured those rights, the honest manager—he who employs actors with intent to deal squarely with them—will be greatly benefited, as competition will be lessened by the abolition of 'fly by night' companies composed of incompetents, and managed by thievish speculators. The Society will then be in position to punish offenders against its laws, and the honest manager must be benefited, for the motto of the Society is Equity. As an affiliated body the Society will insist upon the actor dealing honestly with the manager, under pain of expulsion. Before the theatrical profession was so overcrowded, unwritten laws existed regulating the dealings between actor and manager. Then there was no friction, because each respected the other's rights. Our Society will make these laws written ones and will see to it that they are enforced. Our Secretary has been in communication with the representatives of the N. A. T. S. E. throughout the country and all express satisfaction at our move and promise us a hearty welcome at their annual convention."

Secretary Reynolds Enthusiastic.

Secretary P. J. Reynolds said: "Such a move as has been set on foot looking to union with other federated alliances of labor has not been without opposition, though its adherents have voted as a majority. The subject has been freely debated and has received full exposition. Internal differences have arisen, based upon various grounds. It would be a wonder indeed should a body so heterogeneously composed as is naturally an actors' organization be agreed as a unit upon a question so vital in importance. Besides, utilitarian reasons may be urged with moral effect. The actor is not yet an independent individual. It is with a sense of keen regret, therefore, that in presenting our plea for admission to the N. A. T. S. E., we come with a membership list depleted to almost one-half that of a year ago, so great has been the number of those who have 'fallen by the wayside.' Yet we still have in our ranks many whose names have become household words through worthy contributions to contemporaneous drama. It cannot be long ere the disaffected ones return to us and in their train hundreds more who have held aloof while the elements fought, till under our standard we shall have assembled both the talent and intellectual strength together with the humble worker of the dramatic stage. We are pledged to discriminate against irresponsible managers. We are willing to give all managers the benefit of the doubt until we can place our charges definitely."

"Managerial irresponsibility, as we view it, refers principally to the prevailing conduct of theatrical affairs, to the current disregard of common creature rights, to the policy that makes actors goods and chattels to be juggled to the highest degree of profit, or else defrauded, in the event of loss of their pecuniary dues. It is to remedy these evils that we declared the principles of the Actors' Society and to put an end to the indignities imposed upon men and women alike by unscrupulous speculators who have outraged every law of decency by heartless treatment of the work people whose labor renders possible the theatre and its profits."

"We are on the threshold, knocking for admission at the door of the National Alliance of Theatrical Stage Employees and through them to enter the precincts of federated labor. We lay down our professional differences upon the outside and carry with us no weighty burden labeled 'Art.' All art is labor and all labor is honest. We are all laborers. We believe in the identity of our common interests behind the footlights, and we firmly declare for the unification of these interests, so that through the moral power of such an allied force we may accomplish the redemption of the American stage and secure to the American actor that which is his due. I have studied exhaustively the labor question, I have helped with all my will to lead our fight for affiliation, and, if nothing unforeseen arises, I look for a new era of usefulness for the Society."

Mr. Ross Predicts Benefit to Managers.

Frank Oakes Ross, of the Board of Directors, said: "It is no disgrace to be classed as workmen and workingmen. Any such notion is utterly false. The scene painters' art is as high as our art. Many scene painters are Royal Academicians, men of the highest refinement, culture and long scholarship. Yet they do not consider affiliation with kindred workers to be lowering or degrading. Our new step will benefit every responsible manager, and will work harm only to the irresponsible speculator who seeks to live upon the brains and the industry of others."

Mr. Courtleigh Opposed to the Measure.

William Courtleigh, a director of the Society, said: "I do not care to speak of the matter other than as an individual. My opinion will not be governed by my official capacity, and consequently I cannot talk as an official. From the very first I opposed affiliation. The subject finally came up at a meeting at which my presence was impossible and I had no say whatever in the proceedings. To me the fraternization seems most unwise. In the first place it is impossible to equalize the benefits. Take, for instance, a prominent leading man, who draws about \$250 a week. He comes to some house, where a stage hand, with a salary of \$14, has some grievance against the manager. Is it fair to demand that the actor should refuse to play, thereby losing his position, for the righting of a wrong done a \$14 a week stage hand? No society has the right to demand such a sacrifice. Any established man can take care of himself. I have always been able to settle any difficulty I have had. It would not have been fair for me to demand that some one else lose his salary for me. It strikes me as being very funny to ask a labor union to strike because an actor has had trouble with his manager."

"Perhaps, if we could wait until the Actors' Society had grown a little stronger, the thing might be done. It is all very well to tell a man to step out, but if an infant obeyed it would break its neck, in all probability. I have always advised conservatism, and think that little can be done for the rank and file of the profession by radicalism. When the Society was formed, and in that labor I took no small part, there was absolutely no idea of joining a labor union. The idea of the organizers was to weed out the irresponsible managers. It was agreed that no member should work for a manager who owed his company. This was not hard on the actor, because the manager who has failed once to pay is not likely to pay at another time. Then it was a system of mutual benefit. Every man knew what he must sacrifice for a fellow member—it was 'to be nominated in the bond.' The Executive Committee of the society was empowered to use discretion in regard to a man's inability to settle, and so there was justice for every one. I fear it is not going to be so under the new conditions. In my opinion, the Actors' Society could constitute a power in itself like that held by the Bar Association and that of physicians. It certainly seems to me to be foolish to try affiliation and, as one of the founders of the organization, I sincerely regret the step."

F. F. Mackay's Positive Views.

When seen at his office in the Broadway Theatre Building, F. F. Mackay, another director of the Actors' Society, seemed quite ready to speak of the move toward affiliation. "I have for years, in fact ever since the idea came up, contended that the scheme of affiliation could only be decided by test and that, therefore, any move in that direction must be in the nature of an experiment. Of course, in doing anything of the kind actors should be most careful. Still they are at present in a plight where they need a helping hand more powerful than they themselves can wield. There were many dangers, but from this standpoint I gave them the benefit of my doubt, and then threw what influence I possess in favor of affiliation."

"Whatever may be said of the move, the fact remains that something must be done to aid and alleviate the condition of the actor. The manager has been too long the one power in the field. The actor, as an individual, has no chance in the battle for existence. This was not so much the case forty years ago—thirty—even twenty-five. Then a man had a voice in regard to what character he should play. His contracts were made for forty weeks with a probability of getting work in the summer, and the surety of making a good living all the year round. Since the war things have changed. The stage is now controlled by speculators to whom money is everything, and art absolutely nothing. They buy and sell plays as they would hogs—I am not sure that they do not buy and sell actors in the same way. As a result art and artist have been crushed to the wall. The average season is not longer than twenty-two weeks now, and there are added evils, including the fact that a man has to furnish his own wardrobe now, whereas he did not have to formerly. In 'the good old days' there were only four holidays, and matinee performances then were paid for in addition to the regular salary. To-day there are twice that number, and a performer is obliged to give his services on those days for the personal gain of his manager."

"A merchant loses on one week's business, and makes on the next, as does the manager, and yet he figures his profit and loss by the year, and his employees are sure of their positions for that time. An actor may sign for only two weeks, and if he objects to that, he may not sign at all. Speculators are filling the stage with novices instead of actors who have spent years in preparation. As a result the college men—the educated people necessary to good productions of good plays—are totally lacking. Besides these and many other hardships, tricks are continually resorted to that leave the actor in a state of incapacity as to his own welfare. One instance of this is in a company, of which I know, the members of which signed with the stipulation that their railway fares would be paid in one direction, the management to choose which way. After figuring on the route this was decided, and the company paid their ways to St. Louis to open the season. In the end they closed in Jersey City, and the backers had just three cents traveling expenses to settle for in each case. Of course, a few of the best managers would not do such a thing, but it is safe to say that the exception is about ten in four hundred. Small per cent., eh?"

"In union there is strength," and about the only way I see out of present difficulties is the one we have chosen. As long as there are speculative combinations there can be no art, and when our purpose of equity is accomplished we can come being members of a union and return to the artistic field. At the worst I can't see any great difference at present between a good Hamlet and a good property man. The latter is nearly as essential to the performance as the former, and I know many stage carpenters who have more intellect than any Hamlet on the stage to-day."

"As to equalization of benefits—well, an actor must give up small personal matters for the sake of his art. Altogether, affiliation was the

one thing I could see ahead, and therefore I was in favor of it."

Treasurer Burroughs' Endorsement.

Treasurer W. F. Burroughs said: "I consider that the Actors' Society has made one of the best possible moves. Actors want protection against irresponsible managers, and the affiliation for which we have voted will give it. In cases of trouble with such irresponsible persons, musicians, carpenters, and others stand together for redress, and when all are united the actor, too, will be protected. Honorable managers should be, and I believe, will be, glad of the alliance. Some of our directors have opposed the new movement, but a majority has decided that it shall be, and the minority have gracefully acquiesced. There were those who have considered that the actor must demean himself in affiliating with mechanics and others, but I believe that the change will bring about a pleasant feeling of fraternity among all stage folk which has not always been evident, and which will be most welcome and helpful."

PRODUCTIONS BY SMYTH AND RICE.

My Wife's Step-Husband, the comedy by H. A. Du Souchet, which was presented on the road for a short time early in the season, under the management of M. W. Hanley, has been rewritten by Mr. Du Souchet, who has rechristened it *Whom Did He Marry?* Under the management of Smyth and Rice it will shortly be produced in its new form at either Hoyt's or the Bijou.

The Old Coat, the comedy by Lieutenant W. H. Allderdice, which scored a success at its recent trial performance in Washington, will be put on for a run in this city on April 4, the members of the Smyth and Rice Comedy company, now playing *My Friend from India*, forming the cast.

Smyth and Rice have also under consideration, for production next season, a strong naval drama, also by Lieutenant Allderdice, entitled *The Flag Lieutenant*.

A NEW CONTRACT WITH HERNE.

Last week Henry C. Miner entered into a new contract with James A. Herne for five years. Next Autumn Mr. Miner will produce a new play, with Mr. Herne in the title-role. It is entitled *The Reverend Griffith Davenport*. It has been dramatized by Mr. Herne from Helen Gardner's successful book, "An Unofficial Patriot."

The play will be produced for four weeks on tour previously to coming into a Broadway theatre for a long run. It is a domestic drama. The production will be elaborate and the company will include many well-known actors.

Mr. Miner's plan, after this production, is to present Mr. Herne in an Irish drama, the leading character in which will be similar to the characters popularized by Barney Williams and W. J. Florence. He is now negotiating with several authors with a view to having written a suitable play of this description.

AT THE P. W. L.

At yesterday's meeting of the Professional Woman's League a paper on the Relation of Nature to Art in Dress was read by Mrs. Julia T. Cole, who illustrated it by an original design.

Yesterday was also Exhibition Day at the League, and there were on view numerous wardrobes, and many examples of the work of the league's art pupils. Several of the dolls from the recent Bazaar at the Waldorf-Astoria, which were not sold at the prices offered, which were not commensurate with the dolls' real value, were also exhibited and for sale. They include some of the most notable of the dolls, among them being those representing Lillian Russell, Julia Marlowe, and Cora Tanner.

The February Literary Day, to occur next Monday, will be under the direction of Mrs. Belle Gray Taylor. The entertainment, to be called "Uncut Leaves," will consist solely of papers by league members.

A MONUMENT TO ABBEY.

The MIRROR learns that Madame Melba intends to start a subscription for the purpose of erecting a monument to the memory of the late Henry E. Abbey.

He brought Melba to this country, and in grateful recognition of this fact, and believing his services for music and the drama should be honored, she means to devote her influence and her time to this object.

It will be remembered that little remembrance of Mr. Abbey's generosity and enterprise was shown by the famous operatic artists at the time of his death, but it may be that inspired by Melba's example they will awaken now to a realizing sense of what the late impresario did for them.

LOST AND FOUND.

Madeline Marshall, soubrette of A Hot Old Time, lost a diamond studded watch and chain while on her way to the Lyceum Theatre, Cleveland, recently. Irene Rooke, leading lady of The Sign of the Cross, stopping at the same hotel, found the watch several hours later near the Cathedral on Euclid Avenue and Brownell Street, and returned it to the fortunate owner, with the result that the two have become firm friends and Miss Marshall has been invited to visit Miss Rooke in England the coming summer.

GILMORE'S NEW POLICY.

The Park Theatre, Philadelphia, is managed and controlled solely by William J. Gilmore. This week Primrose and West are playing there. Next Monday an entirely new policy will be adopted by Mr. Gilmore. He will present a strong stock company combined with a high-class vaudeville, prices ranging from 50 cents to 10 cents. The location of the Park Theatre would seem to offer special opportunities for success with this innovation.

FLORIDA EAST COAST—PALM BEACH.

Effective February 5, The Florida East Coast Line announce that they will operate a Limited train between St. Augustine and Palm Beach, in connection with the New York and Florida Limited via Pennsylvania, Southern Railway and F. C. and P., leaving St. Augustine after the arrival of Limited, reaching Palm Beach at 10 o'clock P. M. The Florida Limited leaves New York daily, except Sunday, 11:50 A. M., and reaches St. Augustine following afternoon at 2:30 P. M.; composed exclusively of Pullman composite dining, library, compartment, sleeping and observation cars; and St. Augustine to Palm Beach, Pullman parlor car. For sleeping and parlor cars reservation call on or address Alex. S. Thwaites, Eastern Passenger Agent, 271 Broadway, New York.

VIEWED FROM ON HIGH.

I believe with one of the sceptics of antiquity that the greatest weakness of man is curiosity. Unfortunately, in very few of us is curiosity diverted toward worthy objects. The short-lived vogue of plays pandering to the base qualities of the human mind finds its first ally in curiosity. If I were a dramatic critic with a sincere regard for the drama, I should never admit that any play was immoral. On the contrary, the more evident the intent to debauch public taste the more would I emphasize and dwell upon the commonplace, lascivious and repulsive morality which I should claim nobly enough for the play. If such a course were followed by a number of critics, no "standing room only" signs would be displayed in front of a number of metropolitan theatres.

I saw Julie Opp's debut at the Lyceum Theatre. I did not find in her acting traces of great talent, nor even of dramatic intuitions. She seemed to me to be a well drilled amateur, who delivered her lines in the way she was taught to deliver them, without giving them a spark of her mind or of her perceptions. The same thing could be said of her gestures and her movements, which belonged to a collection of gestures and movements that he of the gallery calls the "stage-manager's own." An evening newspaper remarked, no more wholesome lesson could have been given to this handsome young woman than the just, if severe, criticisms that her characterization of Belle in The Tree of Knowledge called forth from the same writers who insisted on hailing her as one of the greatest of actresses on the occasion of her debut. If she has any talent lurking beneath her beauty and her absolute if naive consciousness of that beauty, the remonstrances of the critics will bring it out.

Since reading "Quo Vadis," my soul has been a prey to anguish. There was such a demand for the book at the library that I had to wait months before I could get possession of a copy. I fear that some one—some enterprising soul—will become possessed of the unfortunate idea of melodramatizing it. Alas! it would not be a hard task. The book possesses all the elements of a Fourteenth Street play. The painfully, continuously, unflinchingly good, chaste, and beautiful heroine; the debauched, savage, but reformed hero; the sternly virtuous father; the relentless wanton; the vengeance swearing traitor—they are all there. And how tiresome they are—how uninteresting! What an old reliable theme of the book is! The sprinkling of historical events described in a sensational way would even please the dailies, and I have no doubt that the paraphrases of whole verses of the Gospels put in Peter's and Paul's mouths will thrill certain persons whom the simple grandeur of the Gospels leaves unmoved. I must confess that I prefer to take my religion as well as my history at headquarters. When I wish to know what the disciples said I open the New Testament. For a vivid description of the accumulated horrors of Nero's reign I fall back upon Tacitus or Suetone. Besides, with all due respect to Sienkiewicz's erudition, which many claim he has evidenced in "Quo Vadis," it is very far from proved that Peter ever went to Rome, and it is now even admitted by a number of learned theologians that Paul never set foot on Italy's soil.

There is certainly a very great similarity of conception between The Sign of the Cross and "Quo Vadis." In treatment they are even more alike. There is no simplicity, hence no grandeur, perceptible in either play or book. In both, theatrical devices are resorted to. Yet the subjects treated belong to the domain of pure tragedy and should be developed on the vigorous, sober, direct lines of tragedy. But I am afraid that neither Wilson Barrett nor Sienkiewicz possesses the requisite sum of art to write a play or a novel worthy of the most colossal example of the nobility of humanity as exhibited by the Christians of the first centuries.

All lovers of art should rejoice with me in the announcement of the short engagement that Helena Modjeska is to play for us, beginning next week. Though some actresses have had more power to thrill than Modjeska none can rival her insinuating charm, which brings conviction and her exquisite femininity, which delights. It will be a pleasure to see her again in Mary Stuart, Magda, and Camille.

I forget where or when I read that "assurance is often mistaken for intelligence." Wise words! THE MAN IN THE GALLERY.

HARRY CORSON CLARKE'S COMPANY.

Harry Corson Clarke and company have been selected by Friedlander, Gottlieb and Company to reopen the Columbia Theatre, San Francisco, about Feb. 14. The company will include, besides Mr. Clarke, J. B. Polk, Charles Charters, John B. Allison, Charles Terriss, Philip Calvert, Henry Northrup, Alfie Warner, Mrs. Adele Clarke, Nevada Heffron, Clara Rainford, Maude Allison, and Marie Barney. Rehearsals are progressing and the author is rehearsing the play.

BARRYMORE TO GO TO LONDON.

It was reported last night that Maurice Barrymore, at the conclusion of his two weeks' engagement at Proctor's, would go to London, to assume the role of Captain Thorne in Secret Service at the Adelphi Theatre. The English actor who succeeded the late William Terriss in the part has not proved satisfactory, it is said.

NEARING COMPLETION.

Charles P. Salisbury writes that the Columbia Theatre, in St. Louis, is nearing completion, and will probably open on Feb. 28. A stock company will be conducted; there until the close of the present season. Notwithstanding reports to the contrary, Mr. Salisbury will manage the Columbia, and no change has been contemplated since his engagement for that post in June last.

CORA TANNER TO STAR.

William De Shetley has closed a contract with Cora Tanner and will direct her starring tour in a big scenic revival of the well-known English melodrama, Alone in London. The play is still a good drawing card, and Mr. De Shetley's promised production will add to its popular favor. The tour will begin early next season.

DE KOVEN IN TOWN.

Reginald De Koven, who has just returned to town from Aiken, S. C., having recovered from a threatened attack of typhoid fever, conducted the one hundredth performance of The Highwayman at the Broadway last night.

THE VAUDEVILLE STAGE

THE TALK OF GREAT BRITAIN.



JOHN WILSON.

One of the most successful performers in Great Britain to-day is John Wilson, who is now principal comedian in the pantomime at the Empire Palace, Edinburgh, Scotland. As Baron Bodelotte, in Little Boy Blue, his success has been phenomenal. The press, public and managers unanimously agree that no funnier comedian has ever appeared upon the British stage.



BERTHA WARING.

The vivacity of Bertha Waring, who plays Baroness Bodelotte, has made this comedienne a great favorite. Her coon songs and smart dancing are novelties which have completely captured the British audiences. Extraordinary success has followed Wilson and Waring since their arrival in Great Britain. Among the press notices they have received are the following:

"John Wilson as Baron Bodelotte was original and continuously diverting. This favorite comedian is a grotesque dancer of remarkable talent, and his work was warmly appreciated."—*The Era*.

"Chief of the band of fun providers is John Wilson, who won a secure place in the popular regard with amazing and deserved rapidity. Mr. Wilson could not utter the briefest sentence without a broad smile appearing on the faces of his audience."—*The Glasgow Herald*.

"Of the comedians, the chiefs are John Wilson and Bertha Waring, who lift the parts of the Baron and Baroness out of the rut and impart to them a spicy flavor, which is quite refreshing in its originality. Their efforts were heartily appreciated. Miss Waring received a cordial encore for her coon song and dance."—*The Scotsman*.

"As for Mr. Wilson, the comedian, he may truly be given a first place in insuring the success of the entertainment. Of the multitude of comedians in pantomime this season there will be few to surpass him in smartness and drollery."—*Edinburgh Evening Dispatch*.

"In John Wilson we have as good a pantomimic artist as can be found anywhere. Gifted with a fine humor of the unconscious order, he is also an acrobatic dancer of the best, and while he is on laughter is the order of the day. He is ably seconded by Bertha Waring, an able eccentric dancer."—*Edinburgh Evening News*.

"John Wilson keeps the house in constant laughter by his quaint and dry style of humor. He is ably assisted by Bertha Waring. This lady's clever singing, smart dancing and amusing business place her in the front rank. Their specialties are exceedingly interesting."—*The Stage*.

"Thanks to John Wilson, there is a good deal of hearty laughter from beginning to end. Miss Waring's dancing is one of the features of the performance."—*The Dispatch*.

"The great attraction is the Baron, taken by John Wilson. He is indeed one of the best actors on the stage in his own particular line, and when he appears laughter and admiration alternately reign supreme."—*North British Advertiser*.

"John Wilson, who might well be called America's Dan Leno, lends to the part of the Baron a vast amount of originality, of a kind distinctly new to Edinburgh audiences. He works hard, as he changes costumes fifteen times during the pantomime."—*Illustrated Edinburgh News*.

"John Wilson as the Baron is the life and soul of the piece. His business is, to use an Americanism, 'real diverting.'"—*Edinburgh Weekly Scotsman*.

"Bertha Waring is a distinct success. One scarcely knows which to praise most, her perennial vivacity as an actress, her bright singing or her clever dancing."—*Glasgow Herald*.

The notices from which these extracts are taken are extremely favorable, both to Mr. Wilson and Miss Waring, and they are to be congratulated on the success which they have made on the other side. In this case America's loss is England's gain.

THEATRES AND MUSIC HALLS.

Tony Pastor's.

Tony Pastor heads an excellent bill, which includes Bobby Gaylor, comedian; Olga Regina (Countess von Hatzfeldt), comedienne; Tom Lewis and Charles M. Ernest, black face comedians; The Midgeleys, kid specialty; Joe Welch, Hebrew impersonator; Barr and Evans, comedy duo; C. W. Littlefield, mimic; Louise Montrose, soubrette; The Ramsey Sisters, musical artists; Ada Boulden, banjoist; Hayes and Randy, singers and dancers; Roger and Belle Dolan, comedy duo; Eddy Clark, comedian, and others.

Keith's Union Square.

The animated music sheet, with Sadie Fox as soloist, is continued. Alice Atherton makes her debut here, and her first appearance since her accident some weeks ago. Fraser Coulter and Grace Thorne Coulter make their vaudeville debut in a new sketch called A Pass for Two, by E. E. Kidder. The Three Brothers Fortuni, especially imported by Mr. Keith, make their New York debut. The others are Mlle. Orbasany and her trained parrots; Smith and Fuller, musical experts; Fisher and Carroll, comedy duo; Gus Bruno comedian; Allini's monkeys; Merritt and Gallagher, comedians; Stanton, juggler; Rossley and Lee, comedy duo; Crane, the Irish magician; Steve Jennings, dancer, and Brace and Robinson, black face comedians.

Proctor's.

Maurice Barrymore makes his reappearance as a vaudeville star, presenting A Man of the World. The rest of the bill includes Calcedo, the wire performer; Clifford and Huth, comedy duo; Joseph J. and Myra Davis Dowling, in A Pillar of Salt; Weston and Walters, late of the Five Castilians, in a sketch; the Pantzer Trio, contortionists; John Gourlay, monologist; the Craig Trio, musicians; Sam Collins, Dutch comedian; Fish and Quigg, grotesques; Kittle Wolfe, soubrette, and Rodgers and Bock, sketch team. The living pictures remain a feature.

Koster and Bial's.

Remenyi, the violinist, Lottie Collins, the English serio-comic, and Julie Mackay, the female baritone, who makes her American reappearance after a long absence in Europe, are the features of the bill. The other numbers are by Alexandriani, tight wire walker and juggler; Charmion, the trapeze performer; the Three Polos, gymnasts; Mlle. Vetter, globe performer; Albert L. Guille, tenor; De Bessell, clay modeler, and Delmore and Lee, in their sensational ladder act.

Pleasure Palace.

Lydia Titus, assisted by Fred J. Titus, in her delightful entertainment, and Lillian Burkhart, assisted by Caryl Wilbur, in her repertoire of high-class comedietta, are the bright stars of a good bill which includes Al. Leech and the Three Rosebuds in Their First Lesson; Smith and Campbell, comedians; Bogart and O'Brien, musical comedians; Colonel Schultz' Great Dane dogs; McPhee and Hill, acrobats; Nellie Burt, rag-time dancer and singer; Hall and Staley, comedians; Lavender and Thompson, comedy duo; Sutton and Jones, colored comedians; Lee Ingham, hand balancer, and others.

Weber and Fields' Music Hall.

Pousse Cafe, the burlesque, which is kept strictly up to date, is running on smoothly toward its one hundredth performance. This week's olio includes O'Brien and Havel in The Newsboy's Courtship, Frank Bush, comedian, and the Patterson Brothers, bar performers.

Harlem Music Hall.

The return to vaudeville of Maggie Cline is the big event here. Cushman and Holcombe in their Klondike operatic sketch; Alice Raymond, assisted by John Kurkamp; Johnson Davidson and Lorelio, Hastings and Wright; Billy Carter, Price and Steele, the Evans, and Maud McIntyre form the rest of the bill.

THE BURLESQUE HOUSES.

MINER'S BOWERY.—Jermion's Black Extravaganza company provide the current week's bill.

THE LONDON.—Sam T. Jack's Tenderloin Burlesque company have returned for a week at this house.

MINER'S EIGHTH AVENUE.—Hopkins' Trans-Oceanic Specialty company are entertaining the West Siders.

THE OLYMPIC.—Flynn and Sheridan's Big Sensation is the bill of the week in the uptown district.

SAM T. JACK'S THEATRE.—The burlesques with Jennie Yeamans are continued, and are Karina, Louise Dempsey, Lamont and Love, and Lew Hawkins. Burt Jordan is added this week.

LAST WEEK'S BILLS.

TONY PASTOR'S.—A Dingley Tariff Baby, by W. B. Fuller, which was done at Proctor's some months ago, was revived last week. The play was criticised in THE MIRROR at the time. It is still the nastiest sketch that has so far been done in vaudeville. It is simply a collection of double meaning gags, which tickle the fancy of a few people, and make the others wish they were at home. It would make a big hit with some cheap burlesque company, but there is no room for such stuff in high-class vaudeville. Blanche Plunkett and J. Simpson were the only members of the cast who could act. James F. Hoey made his first appearance at this house since his illness. He did quite well, and introduced his old "marriage bells" specialty. His reception was very cordial. Marie Stuart made a big hit. She has plenty of ginger, and is far ahead of the general run of soubrettes. Her costume was elaborate and tasteful. Cora Rount sang and smiled and "jollied" the audience as cleverly as usual. Lillie Weston's telephone playing is excellent and she was encored repeatedly. Lawrence and Harrington's tough cake walk finish is an improvement, but the gag about the chicken neck is still retained. The poor chicken of which it was first told must have been the original "rubber neck," as years of use have not worn out the joke. The Pantzer Trio did some very good contortion work. Flatow and Dunn did a good cake walk and general comedy act. Others in the bill were Pat and Mattie Rooney, Morton and Elliott, Doty and Murray, Horace Golden, Edward H. Banker and Professor Wallace, who exhibited the bioscope. Tony Pastor sang his parodies with his usual success.

KOSTER AND BIAL'S.—Mlle. Lora, a French chanteuse, made her American debut, and sang several songs which seemed to please those who

understood them. Alberto and Alberta also made their first appearance here and scored a success with some good dancing. Mlle. Vetter, a globe performer, who is new to this house, gave an exhibition of her powers as an equilibrist, with the assistance of a well trained globe. El Zohedie, the graceful hand balancer and contortionist, continued to make a hit. He is one of the best in his line, and his make-up continued to puzzle the uninitiated, who fancied he looked and acted more like a girl than a boy. Juan Calcedo met with an accident early in the week and was out of the bill for several nights. Delmore and Lee's astonishingly daring ladder act won them plenty of applause, and their startling finish brought down the house. Albert L. Guille, Mlle. Orbasany and her parrots, Charmion the sensation, Clarisse Agnew, and De Bessell, the clay modeler, continued their runs with considerable success. Max Gabriel's orchestra was up to its usual standard, which means that it provided excellent music.

PLEASURE PALACE.—Clyde Fitch's pretty little play, Frederick Le Maitre, was the feature of last week's programme. It was splendidly presented by Charles B. Welles and Grace George, assisted by Arthur Magill. Mr. Welles played as well as ever, and Miss George, who was engaged to support him for the week, gave a performance of the stage struck milliner which stamps her as one of the cleverest ingenues of the present day. In the first place she is very pretty, and Le Maitre's lines about her beauty fitted in perfectly, and then she played with so much grace and charm that she captivated everyone. Al. W. Filson and Leo Errol made the laughing hit of the bill with their comedietta, A Tip on the Derby, by George M. Cohan. There is a laugh in almost every line of this sketch, and it is no wonder there is so much demand for the services of these artists. M. Rudinoff, the French mimic, repeated the success he made at Keith's a short time ago with his smoke pictures, imitations and shadowgraphs. Elvira Francelli and Tom Lewis sang delightfully, both in their solos and duets, and were rapturously encored. Hal Merritt was announced as making his vaudeville debut, but he has been seen in New York several times before. His imitations found favor. The Moore Sisters introduced a genuine circus-ring equestrian act, with real live horses and a tumbling clown named Gee Gee. They are clever women and their work was watched with interest. The Review Four presented their new act, in which they do a little of everything. Their names are Stanley, Porey, Crawford and Brown. Other performers who pleased were Howard and Bland, "the Rube and the Kid," the Francis Sisters, Mazier and Conly, Lincoln and Gillett, and Grace Smith, champion lady bicyclist of Canada. A number of improvements have been made about the house and it presents a very bright appearance.

HARLEM MUSIC HALL.—The programme at this house was most attractive and drew large audience nightly. Pauline Hall was the greatest magnet. Her four songs were applauded vigorously, the last, the lullaby from Erminie, making the greatest hit. Miss Hall's voice possesses all of its richness. She looked charming, and wore very handsome costumes. Bobby Gaylor's stories went well with the Harlemites. La Petite Adelaide, daintily gowned, sang and danced herself into favor. Blockson and Burns did their well-known act, and got many laughs. Diana continued her mirror dances with electrical effects. The fire dance is her best one. McBride and Goodrich caught on immensely with their songs and dances. Mlle. Flora, on the slack wire, also scored. Fritz Leslie and Eddie pleased with their tumbling. Foster and Lewis, programmed as the "bright lights of comedy," did a dreary sketch, which was one too many, even for Harlem.

WEBER AND FIELDS' BROADWAY MUSIC HALL.—The Wayhighman, the bow travesty which has taken the place of The Worst Born in Pousse Cafe, has made a big hit. The entire performance improves every day, new lines and gags being constantly added. Weber and Fields have a little scene, in which they send a telegram, and it is as funny as anything they have ever done. Peter F. Dailey has reason to feel elated over the success he has made with the burlesque coon song, "How I Love My Lu!" The entire audience leaves the theatre whistling and humming the catchy tune. One of the new features put on a few days ago occurs at the opening of the second act. It is a Japanese dance, and is cleverly done by the Misses Dunbar, Clifton, Bell, Merrill, Escott, Rae, Webb, Gould, Robinson, Maginn, Edwards, Cuthbert, Loeb, Dolan, Monte, and Poore. The olio was headed by O'Brien and Havel in their entertaining sketch, A Newsboy's Courtship. Mr. O'Brien sang a new waltz song called "Nonie," which will probably become very popular. Josephine Sabel sang several songs with her usual unction, and Melville and Conway were seen in their specialty, A Regular Circus.

PROCTOR'S.—Dean Edsall made her vaudeville debut, assisted by Frank J. Keenan and Lizzie Frye, in a comedietta called The Two Rubies, which is taken from the same source and contains many of the incidents used in Milton Nobles' new sketch, Why Walker Reformed. It is a good adaptation, and reflects credit on the "playmith" who put it together. Miss Edsall made a very pleasing impression as the wife who is jealous without cause, and Mr. Keenan made a distinct hit as the tipsy husband. He introduced a property laugh which is a whole show in itself. Miss Frye walked on a couple of times as a maid, and was entirely satisfactory. Nance O'Neil and McKee Rankin returned for a week and gave a scene from True to Life, a melodrama, in which they have appeared many times in this city and elsewhere. It is the best thing these players have offered since their return to vaudeville, and although very sombre, it held the attention of the audience and pleased them. Frank Lawton was warmly welcomed, and went through his smart specialty of whistling, dancing and bone playing with his accustomed success. Jessie Couthoul made a hit with her recitations and imitations. She is one of the best of the entertainers who have stepped from the platform to the vaudeville stage. Leola Mitchell, "the living doll," pleased the ladies and children especially with her cute little ways. There were three comedy duos, and the honors were about evenly divided between Thorne and Carleton, Len Bloom and Jane Cooper, and Post and Clinton. Conroy and McDonald's Celtic humor was amusing. Alice Raymond and John Kurkamp played on the cornet and violin artistically. The La Porte Sisters, duetists; De Moss and Mais, illustrated song artists; Nellie Seymour, soubrette, and the Renfos, aerial performers, introduced diverting specialties. The living pictures closed the performance as usual.

KEITH'S UNION SQUARE.—A special production of the animated song sheet was the feature of the bill. An immense sheet was provided, and about fifty colored "gents" pushed their woolly heads through the notes and helped Sadie Fox to sing "My Coal Black Lady." The chorus was well sung and was rendered again

THE TRAMP AND THE GAY SOUBRETTE.



NAT M. WILLS AND MILE. LORETO.

Above is a character picture of Nat M. Wills and Mlle. Loreto, who have been among the features of McSorley's Twins this season. Their first success as a team was won in vaudeville, and they will return to that branch of the profession.

Mr. Wills was principal comedian with The Prodigal Father company for two years, and he played the tramp in Lost in New York for three years. He also played a season of twenty-five weeks at Morosco's in San Francisco, appearing in a different part every week. During this engagement he introduced eighteen different specialties. In January, 1897, Mr. Wills was married to Mlle. Loreto, and in June of the same year they put on their present act at the Orpheum, San Francisco, where it made a big hit. Since their opening they have not lost a week. They went from the Coast to Chicago practically unknown, and inside of a week they were headliners at the Haymarket.

Mr. Wills has been doing his tramp specialty for many years. He introduced it in a sketch called The Copper and the Tramp, with his former partner, Halpin. Mlle. Loreto is considered one of the best Spanish dancers on the stage. She is of Spanish descent, and consequently comes naturally by her talent. She is a good singer, and what is best of all, is a remarkably beautiful woman. The success made by these clever people has attracted the attention of a very prominent manager of extravaganzas, and he has offered them the leading parts in a big production which he intends to make next season. In June next they begin a return engagement of eight weeks over the Orpheum circuit, after which they will play the principal vaudeville houses of the country.

They closed with McSorley's Twins last week and will make their reappearance in vaudeville on February 7 at the Park Theatre, Philadelphia, as a special attraction, being the first vaudeville performers ever engaged for that house.

When they are at home they live at Oakland, Cal., where they own a comfortable little place which they call "The Tramp's Rest." Mr. Wills has been kept so busy tramping all over the country that he hasn't had much time to rest in his "Rest."

and again. For fear the audience might be uneasy if too much novelty was provided at once, Miss Fox discreetly paved the way for "My Coal Black Lady" by singing "Baby" and "Mamie Reilly," both of which are as familiar to vaudeville patrons as their own names. Bert Coote and Julie Kingsley made the hit of the bill in A Sapper for Two. As long as Mr. Coote can keep audiences laughing so heartily with this sketch he need not bother with new material. Miss Kingsley looked well and acted with great spirit. Alfred Burnham and Ada Thomson lent efficient support. Barney Fagan and Henrietta Byron made a hit in their singing and dancing sketch. Myrtle Peek put her horse through his paces in clever style. The Australian Trio, Lelliott, Busch and Lelliott, made their New York debut with considerable success. They do a musical turn which is out of the ordinary run. Sam and Kitty Morton, assisted by Clara Louise Morton, presented a very pleasing turn. The elder Mortons are fine dancers and do neat comedy work, and their little girl gives great promise. She has a deep, rich, clear voice, which if properly trained will undoubtedly place her in the front rank of the female baritones of the vaudeville stage. The Baggesens broke thirty-eight cents' worth of crockery at every performance, and got a laugh with every broken plate. Maitland and Richards, two young women with good voices, smiled pleasantly at the audience as they sang their songs. The Noss Family played on all sorts of instruments with considerable success. Their finish with the saxophones is very good indeed. Loro and Page did some very good acrobatic work. Beahan and Dakin did a sketch of the usual kind. Master Dan McCarthy, who is getting to be a big boy now, sang some of the popular songs of the day quite well. Gracey and Burnett were pleasing in their act, which contains a little of everything. The Marinellas did some neat tricks on the rings. Professor Leonidas exhibited his dog and cat circus, which is one of the best in the world. The animals display marvelous sagacity. This is their farewell to America.

SOCIETY TAKES TO VAUDEVILLE.

The upper circles of New York society have gone in for vaudeville of late with a vengeance. Two performances were given in the theatre of the Waldorf-Astoria last week, which were attended by some of the big-bags, and in which some well-known vaudevillians were the stars. Annabelle, the skirt dancer, she of the mid blue eyes and rippling golden hair; Press Eldridge and Merri Osborne appeared at the Society of Musical Arts on Monday evening, and on Thursday morning the lady formerly known as the Baroness Blanc appeared among others at the breakfast matinee in aid of Life's fresh air fund. It is said that the songs sung by the lady of the ex-title were a little too-too, and that vaudeville will suffer in the eyes of society in consequence. However, when the 400 see a few more of the good performers, their appreciation of vaudeville will be increased, and the monologists, comedy duos and sketch teams will reap a rich harvest in fees for performing at the homes of the swell set, especially during Lent.

CLIFFORD AND HUTH TO STAR.

Clifford and Huth are going out next season at the head of a company of their own in a new musical farce-comedy entitled A High Born Lady, written for them by Herbert Hall Winslow. Maud Huth will appear in the title-role. Their tour will be under the direction of Will H. Barry, manager of the Alhambra Theatre,

Chicago, and will open about Sept. 1. Clifford and Huth are appearing at Proctor's.

FUND BENEFIT WILL BE A SUCCESS.

At the second meeting of the New York vaudeville managers interested in the forthcoming monster benefit in aid of the Actors' Fund there was a full attendance and no lack of enthusiasm and harmony. Manager Pastor presided, and the various sub-committees presented their reports, the tenor of which indicated a grand success for the affair.

It was decided to eschew the conventional practice of selling flowers, programmes, etc., and the efforts of those interested will be to give a splendid show, one that will pack the house without the aid of the catchpenny devices of which the public is so tired. The prices will range from \$2 to 50 cents, and the boxes will be sold at the regular scale. At this rate, with the house crowded, as it doubtless will be, there is a prospect of a \$4,000 "take."

Among the conspicuous artists who have already volunteered are Anna Held, Lottie Collins, Julia Mackey, Alice Atherton, Isabelle Urquhart, Maggie Cline, Beaumont Sisters, Tony Pastor, Lew Dockstader, Charles J. Ross, John T. Kelly, Peter F. Dailey, Sam Bernard, Charles A. Stevenson, Press Eldridge, Gus Williams, Francesca Redding, Russell Brothers, Caron and Herbert, Jessie Couthout, Joseph Hart and Frederick Hallen, Arthur and Jennie Dunn, and fully one hundred others. Offers of services are reaching the committee daily, in fact. Those who have not already responded are urged to send in their names at once, as all will be utilized in some manner.

The programmes will be neat and attractive, making a souvenir of the event worth having. Out of town managers who desire to purchase seats will receive lithographed tickets suitable for framing.

THE MIRROR predicts a "corking" bill and a house crowded to the walls. It is the first time the local vaudeville managers have ever united in support of a benefit peculiarly their own, and the results, it is freely depicted, will be gratifying alike to the Fund's officers and to the public at large.

EMILIE EDWARDS WRITES.

Emilie Edwards, who was severely criticised in a recent issue of the *Telegraph*, asks THE MIRROR to publish the following letter in answer to her critic:

To the Editor of The Dramatic Mirror:

A statement in a New York paper last week, written by one describing himself as a "small man" (adjective accepted, noun not so readily), implies that Amy Leslie can be bought for a meal. As the article is in connection with myself, I wish to resent this insult toward that independent and usually impartial critic. I do not know the lady personally, and never exchanged a syllable with her in my life. I would like, also, to ask your paper, as an authority, is this theatrical, dramatic, musical or any kind of criticism? (I think it is slander): "The less Miss Edwards says about Chicago the better. The story of her stay there at the Schiller with the Flying Jordans is pretty well known."

Very truly yours,
EMILIE EDWARDS.

BRUNELLE IS BUSY.

A great deal of Manager Brunelle's time is now occupied in making preparations for the vaudeville debut at Proctor's next week of Minnie Seligman, who will appear in Comedy and Tragedy. He is having an elaborate Louis Quatorze setting painted by Operti, and the hangings and furniture will be the most costly and elaborate ever seen on a vaudeville stage in New York. Mr. Brunelle is determined that nothing that will add to the eclat of Miss Seligman's appearance shall be left undone. He is also constantly making improvements around the front of the house, and the foyer, with its new decorations, lights and pictures, is really a thing of beauty.

ANOTHER MUSIC HALL.

It is very probable that the property now occupied by the American Volunteers on Thirty-fifth Street, between Broadway and Seventh Avenue, will be turned into a music hall in the near future. It was originally built for entertainment purposes, but several wealthy men joined together and took a twenty years' lease of it in order to prevent this, and the place has been used for religious services ever since. The lease has only three more years to run, and the owners of the property have made the lessees an excellent offer for the surrender of the lease. If matters can be arranged satisfactorily, improvements will be made and the place will be opened as a music hall.

LEONA LEWIS' NOVELTY.

Leona Lewis "The Little Gem," is very proud of her new invention, "electrically illuminated songs," with which she has been making a big hit for some weeks past. It consists of a large frame enclosing a picture, which disappears when the lights in the body of the house are turned out, and is replaced by electrically lighted letters which spell out the words of the chorus of her song, so that the audience can read and listen at the same time. The device has been protected by copyright and Miss Lewis intends to keep it for her own use.

LEE WAS NOT INJURED.

Mr. Lee, of Delmore and Lee, the ladder performers, who have made a big hit at Koster and Bial's, called at THE MIRROR office last week to explain about the accident, an account of which was published in last week's MIRROR. Mr. Lee says he fell on the orchestra chair on purpose, as he knew it would be a great deal safer than landing on the footlights. He also stated that the chair had no bad results, as he is working as well as ever.

THE COAT-TAIL HANDSHAKE.

A performer who can originate a good gag or lot of business is more fortunate, as far as the vaudeville business is concerned, than a man who can write sparkling dialogue. STUBBS and Merton are among those who keep to the front by inventing and using little bits of nonsense. Their "coat-tail handshake," is one of the funniest things on the stage, and they have other bits of comedy business which keep them in the front rank of popular entertainers.

REMYNY AT KOSTER AND BIAL'S.

The success of Edward Remy at Koster and Bial's was so great that Manager Alfred E. Aronson immediately negotiated with Robert Grant for his appearance at Koster and Bial's, where he began last night an indefinite season.

PAULINE HALL REMAINS.

Pauline Hall heads the bill at the house show in Newark this week. Robert Grant denies that Miss Hall has abandoned vaudeville, and states

that although she will appear with the Castle Square Opera company in Philadelphia in Ermine next week, the following week he has her booked at Hyde and Behman's in a vaudeville bill.

A LETTER FROM TOM BROWNE.

Another chatty letter, full of interesting news, has been received from Tom Browne, the popular whistler. It runs as follows:

MELINI THEATRE.
HANOVER, GERMANY, Jan. 10, 1898.

DEAR MIRROR: Here we are again with that pleasant motto, "Always working." Since my last letter from Berlin we have filled successful engagements in Breslau and Dresden, and opened here on New Year's Day. Melini's Theatre is by far the finest variety theatre in Germany, and the patronage is the very best. It reminds one of Keith's Boston house in appointments, although it is not so new. We spent Christmas in Berlin, and we could imagine ourselves miles away from Germany with the many familiar faces of old friends we met there, such as Lottie Gilson, Morris Cronin, Wilton and Stack, and Sid Black, the bicyclist. All but the latter were at the Wintergarten, as Black is delighting Leipzig audiences at present. Lottie Gilson is again at the House Theatre, Hamburg, and the real success of the programme. Yvette Guilbert is to appear at The Apollo, Berlin, for a limited number of nights soon, and will be followed on Feb. 1 by Lole Fuller. The Wintergarten has always been considered heretofore as the house in Berlin, but they have awakened to the fact that the Apollo is a dangerous rival. Amann is now at the Wintergarten. Bertoldi is filling her first engagement in Berlin at the Apollo. The Marco Twins have created a furore in pantomime at the Theatre Royal, Glasgow. Dick Knowles is also "in line" at Birmingham. Alexandra Dugmar sailed for South Africa Jan. 1, to fill a two months' engagement in Johannesburg, at a "top of the heap" salary. Since Ritchie made such a hit at the Palace, London, in his tramp bicycle act, there have been lots of alleged tramp acts on the Continent, but there seems to be only one Ritchie so far. Up to the present we have had no real winter weather, and I understand that it is a record year, it being the first in one hundred and fifty years that farmers have kept their sheep in pasture to date. A fine music hall is being erected in Dresden and will doubtless be ready for next season. This, of course, means better salaries for artists, two houses competing. One meets with a great many English and American people in Dresden, but in Breslau we failed to run across anyone who spoke English. We close here on Jan. 15, and open on the 16th at Bremen, after which we are in Cologne until March 16. I received a copy of the Xmas MIRROR from Low's Exchange, London, and it was a revelation to the German performers. We both enjoyed its contents very much. I am pleased to note Rudinoff's big success at Keith's. I picked him for a winner when I saw him in Prague in December, 1896. Griffin and Dubois are big successes in the Drury Lane pantomime, London. They have a "bunch" of good contracts for a couple of years to come. With kindest regards best wishes for '98 I remain
Yours Whistlingly,
TOM BROWNE.

ACTORS OPPOSED TO SUNDAY WORK.

The Actors' Protective Union, which is made up of vaudeville performers, is affiliated with the Central Labor Union. A delegation from the Actors' Union attended the meeting of the Central Labor Union on Sunday last and the following resolution was offered by Delegate Lawrence:

"Whereas, There is a bill pending in the New York Legislature which favors the opening of theatres in this State on Sunday; be it

Resolved, That the Central Labor Union of New York city most emphatically condemns said bill and instructs the Secretary to correspond with the Speaker of the Assembly and President of the Senate to use their best efforts to have the bill defeated."

There was a good deal of discussion over the resolution. Several of the members spoke in favor of the bill, arguing that Sunday is the only free day the laboring men have, and that they ought to have a chance to go to the theatre. The delegate from the Actors' Union explained that the performers received no extra pay for Sunday work, and besides that they are overworked anyway and needed a day of rest. When the discussion was over the matter was put to a vote, and the resolution was passed.

BARTON AND ASHLEY EXPLAIN.

Barton and Ashley, who appeared at Keith's Union Square during the week of Jan. 17, write to THE MIRROR in reference to a notice of their work which appeared in last week's MIRROR. The article referred to stated that one of the team had been at Keith's a few weeks before, with another partner and had done the same act. Barton and Ashley state that the other team is made up of two men who watched their act at every performance when they played at Reed's Lake, Michigan, last August, and appropriated it bodily from start to finish, including a close copy of Mr. Barton's make-up. Barton and Ashley have naturally suffered from this bold piracy, and it is to be hoped that they will be able to find some means of preventing the other team from continuing to use their act. Barton and Ashley have been in the profession for sixteen years, and their week at Keith's was really their New York debut. They are booked over the Keith Circuit, and will play a return date at the Union Square in the Spring.

RECORDS BROKEN IN ALBANY.

Manager Charles H. Smith, who has charge of F. F. Proctor's interests in Albany at the Leland, reports the largest week of the season last week, and the most successful vaudeville week in the history of the Leland. It is small wonder when the strength of the bill is considered. It included Johnstone Bennett, Charles T. Ellis, John W. Ransome, and Marie Heath as headliners.

VAUDEVILLE JOTTINGS.

Paputa's challenge has closed her twenty weeks' successful season with Hopkins' Trans Oceanic, and opened yesterday at the Chicago Opera House, she has purchased a half interest in the stable of Kit Chum, located at Hartford, Conn. All of Mr. Chum's earnings will be shipped to Paputa's ranch in Iowa, which she purchased on her last visit to the coast. W. J. Holpin and Kit Chum will manage the ranch which is ninety miles from the Oakland track.

Two prominent members of the best of Pousse Cafe, now running at Weber and Fields Music Hall, are confined to their homes with severe attacks of illness. They are Sam Thorne, and Josephine Adams. Sam Thorne is filling Miss Thorne's place at the Pousse.

The comedienne, Josephine Thorne, who has been making a big hit at the Pousse, will be put on shortly at Weber and Fields Music Hall as an attraction.

Marion and Weston are meeting with success in their new act. They will probably return to the Pousse in the Spring.

It is said that Frank Woods, the tragedian, will appear at Koster and Bial's for a few nights.

Robert Stone, manager of the Bohemian Burlesque, is expected to appear at the Pousse last week. He is a very popular attraction, and is being billed as a new attraction for the Pousse.

VAUDEVILLE. | VAUDEVILLE.

AN ELECTRIC HIT!

LEONA LEWIS

THE LITTLE GEM

Presenting an Absolute Novelty.

"ELECTRICALLY ILLUMINATED SONGS."

Originated, Owned and Controlled by Her.

Big Hit and Feature at Keith's Union Square, week of January 17.

Managers wishing a genuine novelty address
LEONA LEWIS, care of George Liman,
104 East 14th Street, New York City.

WARNING!!! The above act and title are fully protected by law, and all Pirates are warned against infringing or using a similar device.

HELENE MORA

Care Hyde and Behman's Theatre, Brooklyn, N. Y.

MR. AND MRS. WILLIAM ROBYNS

PRESENTING
THE COUNSEL FOR THE DEFENSE.

By arrangement with Mr. J. H. Stoddart.

EDWARD McWADE=MARGARET MAY

IN A MATRIMONIAL BLIZZARD.

One of the cleverest sketches that has been given here this season is presented this week, and is written by Edward McWade. The sketch is named the Matrimonial Blizzard. It is full of life, and witty, humorous, satires about Address 128 LEXINGTON AVE., N. Y.

Dudes of the Tenderloin!

B. BARRON GRACIE AND REYNOLDS LEW

Owing to closing of Corinne's season, AT LIBERTY TO PLAY PARTS.
Strong Specialty. Address MIRROR.

Have You Seen the Novelty Gymnasts?
(The Originators.)

DELMORE AND LEE

Fifth week at Koster & Bial's, and re-engaged for seven more weeks.

some time ago for the same offense, but the indictment was quashed.

The will of Thomas F. Kerrigan, the Irish piper, was filed last week. He left an estate of \$16,000, which was divided among his six children.

A number of excellent pictures of El Zohedie and a description of his performance appeared in a recent issue of the New York World.

Mrs. Kurkamp, of Louisville, was granted a divorce from her husband, John Kurkamp, a musician, on Jan. 21.

Derenda and Brown, the club jugglers, performed their new feat of juggling six clubs together, from pedestals, at Keith's Bijou, Philadelphia, last week.

Charles Ward, late of Barton and Ward, of the Warwick Theatre, Louisville, Ky., was married to Dora Joyce, of Louisville, at Newport News, Va., last week.

Hilda Thomas is once more in tip-top form, and filled a splendid engagement at Keith's Boston last week.

A vaudeville performance was given at the Hotel La Grange on Jan. 25, in which the following artists took part: Belle Stewart, Lew Hawkins, Lida Clarke, Milla Price, Doris, Katharine, Wren, John Kerrell, Professor Waters, and David Bumbetz.

It is said that the proposed tour of the lady once known as Baroness Blane and her entourage has been abandoned.

The Unique Trio Dorothy Neville, Maud Courtney, and Harry Kittredge, are at the Bijou in Washington this week.

Elen Plympton and Maud Banks have been engaged to appear in a revival of Old Love Letters, at Proctor's Theatre, on Feb. 21.

Two prominent Harlemites now bottle of champagne by being the first to arrive at a certain hotel after the snowfall last week. They presented the wine to Vesta Tilley, who was playing at the Columbus Theatre.

Richard Warner, the well-known London agent, was forty-two years of age on Jan. 14. He received presents from managers and performers amounting in value to over \$1,500. His brother, "Munny," who represents the firm in New York, is a famous figure around the music halls. He keeps a sharp eye on American performers, with a view to securing talent which he can export.

Howard M. Githens has completed a new vaudeville song, "On the Gate of the Old Village School," which will be introduced by Hattie Mills at Howard Barton's Big Gaiety Co.

Charlotte Stubbs, the famous violin virtuoso brought to this country by the Rosenfelds as a soloist of the Banda Rosa, and who made a hit wherever she played, will appear at the vaudeville stage and in connection with the management of H. Kinkler, of this city.

Fanny Warren, of San Francisco, has gone on the vaudeville stage, and is said to have made a big hit. She will shortly make her appearance in New York, and will sing some new songs, especially written for her by Max Steiner, of San Francisco.

The firm of Paulinetti and Pigo has been dissolved. Pigo is better known as T. S. Dare. He is now in San Francisco making arrangements to secure a new partner.

Robert Stone, advertising agent of Weber and Fields Music Hall, and Henry Seligman, who acts in the same capacity at Koster and Bial's, will be tendered a grand bill at the Murray Hill Lyceum in East

NEW DEPARTURE

SKETCHES FOR VAUDEVILLE. Written by Mr. LEOPOLD JORDAN.

SONGS! SONGS! SONGS!
SONGS! SONGS! SONGS!
SONGS! SONGS! SONGS!

Comedy, Serio-Comie, Descriptive and Ballad.
Words and Music written by Mr. Leopold Jordan.

HAND PARTS Arranged on shortest notice.
HAND PARTS Arranged on shortest notice.
HAND PARTS Arranged on shortest notice.

For Burlesques and Skits
And Comedy "hits"
With nice, spicy item;
And Sketches, too,
And Songs all new,
See Jordan and he'll write 'em!

REHEARSALS. NOTE: Mr. Leopold Jordan, member of the American Dramatists' Club, who has had many years' experience in London, Australia and America with the principal dramatic and Operatic firms, is prepared to thoroughly rehearse artists in their vaudeville sketches and songs.

LEOPOLD JORDAN AND LOWELL MASON.
Dramatic and Vaudeville Studios,
111 West 31st Street, New York.

SEYMOUR HOWE

Eccentric Singing and Dancing Comedian,
AND
EMILIE EDWARDS

Mezzo-Contralto, Monologist.

Proctor's 23d St. Theatre, Jan. 17, 1898.

Miss Edwards has evidently left her voice in the cellar until it got rusty. (Clever local space filler.)

Miss Edwards has such an unusual voice that she made a distinct hit, observed and appreciated by the husbandman of the Chicago Opera House, who immediately engaged her. She is a cultured musician, but her voice has been more neglected than reasonable, considering it is so fine a natural organ. - ART LEBER (America's recognized lady dramatic critic).

Permanent address, MIRROR office.

MR. KENNETH LEE

Author of the successful burlesque.

THE GLAD HAND.

Burlesque, farces, sketches, etc., written to order. Special writer for Miss Clara Morris, Mr. and Mrs. Sidney Drew, and the majority of the leading vaudeville stars here and in England.
London Agent, AL. SOUTHERLAND, 110 St. Martin's Lane, Address MIRROR office.

RICHARD PITROT

World's Greatest Character Delineator.

VAUDEVILLE.

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VAUDEVILLE.

THE COMEDY PRODUCERS,

STINSON AND MERTON

ORIGINATORS OF THE COAT-TAIL HAND-SHAKE. (Pirates! let it alone!)

All sorts of novelties in the laugh-making line on hand, or made to order while you wait.

Thirty-fourth Street on Feb. 10. The leading lights of the music hall and vaudeville world are expected to be present.

Lida Clarke, the popular songstress, will sail for London on February 15, to begin a special engagement in the music halls. Miss Clarke has some good songs, well illustrated, and she is sure to make a good impression over the pond as she has here.

Lemuel Platt, of Baltimore, and Rose Tate Kaskell, of Philadelphia, were married on Jan. 29 at Newport News, Va., by Rev. J. F. Ribble.

The Cleveland Greys, the crack military organization of Cleveland, O., have secured the services of John Le Clair for their annual entertainment, to be given at the Lyceum Theatre, that city, during the week of Feb. 7.

Agnes Carlton-Phillips and Alfonso Phillips have met with success in The Captain's Mate since their lay off during the holidays. A new cast has been engaged. They opened in Brooklyn, and are drawing good houses.

El Zobedie, the European novelty gymnast, Richard Pitroff, the great mimic, and Adrienne Ancion are booked over the Keith circuit, and open this week at the Boston house.

Charles B. Poor has accepted an engagement in vaudeville to play the stage-manager, John Smith, in Kenneth Lee's sketch on the stage, in support of Belle Livingston, whose trouble with her former working partner was recorded in THE MIRROR. Robert Grau is looking Miss Livingston as a headliner.

Patrice closes her triumphant tour of the Orpheum circuit on Feb. 8, and at once jumps to Kansas City, where, on Feb. 14, she will open Gustav Walter's theatre in that city, having been especially engaged as the star feature for that week. Manager Morrissey, of the Orpheum circuit, has engaged the clever little comedienne for a return tour over that circuit in the summer, and she will then present her fairy playlet for the first time in the West. Patrice's success in Frisco was really remarkable. The Examiner, of that city, gave her a half-page illustrated interview on Jan. 23, and hailed her as the first legitimate star to win success on the Frisco vaudeville stage.

Danny and Dolly Mann are touring with a co. comprising Bradford and Nunn, the Whalleys, Moran and Wesley, Dr. Whalley, and Edwin Hoyt.

Lizzie Derris Daly, engaged at a late hour for Poli's, New Haven, week of Jan. 17, had great success there in her sketch. She is a feature at the Grand Opera House, Boston, this week.

Michael Quinn, of the well known vaudeville team the Quinns, recently arrived from Europe, has brought over three new comedies in which he will introduce his trained dogs.

The Walsh Sisters, May and Marion, will open at Tony Pastor's Theatre on Feb. 28, with the Howard Athenaeum, Boston, and Cato Theatre, Fall River, to follow. They have been successful with their new singing specialty.

Leopold Jordan and Lowell Mason, both for many years connected with some of the principal theatrical firms in America as managers, have opened a studio at 114 West Thirty-fourth Street. Mr. Jordan, who is known as a manager and a playwright, and as the author of innumerable songs, will devote most of his time to writing sketches for vaudeville, also the words and music of songs. He will also rehearse vaudeville artists in their sketches and songs, and will provide band parts and attend to all the details connected with vaudeville productions. Mr. Mason will attend to the business management of the studio, arranging for appearances and productions.

Frey and Fields, of the Boston Midgents co., had to lay off the week of Jan. 24, on account of the illness of Miss Frey. They opened with the co. yesterday at the High Street Theatre, Columbus, O.

Ernest Wilson and Lella McIntyre have just closed a successful engagement at Keith's New Theatre, Boston. They appear at Poli's, New Haven, this week, and open Feb. 7 at the big fair to be held at the Thirtieth Regiment Armory in Brooklyn.

Drew and Campbell, managers of the Star Theatre, Cleveland, O., will have the privileges with the Buffalo Bill Show this season. They are busy at present getting the material for the side show and concert. Both will travel with the co.

Freddie Huke, the dainty soubrette, was obliged to cancel her engagement over the Hopkins Castle circuit on account of illness. Miss Huke is with her parents in St. Louis, where she will remain the rest of the season.

Vanity Fair has been doing splendidly in one-night stands of late. It has visited new territory, and with its clever performers and attractive billing has drawn crowded houses.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—Once again manager Hopkins has secured a distinct achievement by securing the special engagement of one of the most popular specialty teams on the stage to-day, having contracted for the appearance of the Rogers Brothers, those clever German comedians, who are recognized as very amusing exponents of real German comedy. They received a salary almost equal to that of a prima donna for their week's work. Interest in the Rogers of Art is unabated, but this will be the last week of this superb series of pictures. The stock co. appears in a carefully prepared revival of The Fatal Card, the vaudeville bill includes Weller, Pearl, Nellie and Keys; Smith O'Brien, Celtic character entertainer; the Nondescript Trio, in a knock about black-face specialty; Baby Lewis, a very bright child, and others.

Haymarket: Packed to the doors nightly was the state of affairs at this theatre the past week. Crowds saw the excellent performance of the Russell Brothers' show. Manager Rial gave Tex Nixon's vaudeville man a seat alongside of the drummer, which was the best he had left. The show was great, however, and thoroughly enjoyed. This week the Haymarket has these bright entertainers: Pat Kelly, Gallagher and Barrett, Chris and Maud Lane, the Eldridges, Charles and May Maxwell, Eulalia, three Lane Sisters, Fubel and Rugs, Frank D. Bryan, Brothers Deonzo three musical Gardner Brothers, Six Parisians, Fanchonetti Sisters, and La Champagne Quadrille and the walks of all nations, all of whom are received with favor.

Chicago Opera House: One can always find a long list of real entertainers at this beautiful continuous theatre, and the offering this week includes Papina, who is the headliner. A better one could not have been selected. Her dances, costumes and settings are delightful in detail. That bright and original eccentric comedian, John D. Gilbert, reappears in vaudeville, and the audience appreciated every bit of his monologue. The balance of the bill includes Annie Myers, Barnes and Susan, Morris Pony Circus, De Hallis and Valora, Carrie Scott, Shockey and Hillman, Fred Roberts, John and Nellie Daly, William Schaar, Mae Mazelle, Williams and Goodall, Le Roy Millard, and Conwell and Swan.

Olympic: Manager George Castle never fails to give his patrons a big bill of lively vaudeville acts. Another lengthy list is on the boards this week. That talented little singer, Maud Raymond, appears, with A. O. Duncan, the Jose Quartette, Gardner and Ely, Webb and Hassan, Smith and Cook, John and Bertha Glenison, Buckett Brothers, James H. Cullen, Harry Edison, Julia Kelly, Armstrong Brothers, Mabel Hunter, Mlle. Anna, and Cloud and Krosch.

Trinity: Rice and Barton's co. is the current at

traction. It contains a great deal of pleasing vaudeville and burlesque talent.

Savoy: Another of Harry B. Clifford's co. is giving a programme of variety and burlesque.

Sam T. Jack's Opera House: Harry Morris' co. is playing a return engagement to profitable business. Mr. Morris has added a number of novelties. Costumes are new and brilliant, and the performance goes with a dash that is pleasing.

Parisiana (formerly Imperial): Since the new management has taken charge business seems to have improved. This week, Francis Leon, Tyrrell Newberry, Quintette, Jennie Curtis, Vallet and Carlos, Blanche Le Clair, Billy Johnson, and The Flying Ballet concludes the performance.

Drexel: A new programme of vaudeville is presented.

Notes: James F. Byth is now manager of the Mid-Continental Theatrical Exchange, with office in the Clifford Gaiety Theatre Building. Among the recent recruits to vaudeville is Edith Carpenter. She possesses an exceptional mezzo-soprano voice and with a charming personality, and should be eminently successful in the vaudeville field. Caroline Hall, who was in the Hopkins bill the past week, has had all sorts of good things said about her by the local press.

BOSTON, MASS.—Boston will have animated song sheets to burn this week, as Anna Held will introduce it at the Boston, while Leola Mitchell will appear as chanteuse before the sheet at Keith's. Anna Held's return to Boston turns the Boston for one week into a vaudeville theatre. The Cat and the Canary will be considered by many the main feature of the bill, and among the vaudeville turns are Bessie Bonhill, De Kock Troupe, Frank Lawton, Lizzie Evans, Harry Mills, Burke and Andrus, and Dixon, Bowers and Dixon.

Joseph Hart and Carrie De Mar continue the top-liners at Keith's for a second week, while Leola Mitchell is the sheet at the Boston. Other acts are the Meers Sisters, R. J. Dunstan, El Zobedie, Lilie Western, Tony Wilson, Richard Pitroff, Adrienne Ancion, Williams and Adams, Matland and Richards, John Le Clair, Mlle. Chester and her dog, Carroll and Hinde, Kimball and Donovan, the Australian Trio, and new pictures on the biograph.

George C. Francis made another good booking for the Palace when he secured the White Crook Burlesquers for this week. Among those in the olio are McNish and Cam, Dryden and Leelle, Argie Behler, the Harpers, Marie Rogers, and the Howard Sisters, to say nothing of twenty superb specimens of lovely womanhood.

Bryant and Watson's American Burlesquers are at the Lyceum, where they will entertain those who may not have cared to visit the Howard Athenaeum and thus missed seeing them last week.

In addition to the performance of Daniel Boone at the Grand there is an olio, presenting Hamilton and Hamlin, Katherine Bennett, Holmes and Waldron, Parker and Rotondo, Zimmer, Morrissey and Proctor, and Frank Emerson.

The vaudeville attraction at Austin and Stone's this week are the Novelty Trio, M. and Madame Ventini, the Francoise Family, Burke and Thompson, McLean and Hall, Billy Burke, Francis Service, Adolph Adams, Alex. Wilson, the Sisters Mennell, and bioscope pictures.

At the Aquarium the list of performers is made up of Kelly and Burgess, Dolores, Herbert Swift, and Randall and Wall, Blanche Stacy, Kartho, Webber and March, Mlle. Nina, Eddie Lawrence and Master Freddie, Virginia Serenaders and others.

A special vaudeville programme was given at the Zoo to-day to fill in the time before the opening of the Harvard Opera Comique co., which comes tomorrow.

Weber and Fields' Burlesque co. is at the Howard Athenaeum this week, introducing as its own olio the Pantzer Brothers, Cook and Senora, Lewis and Fields, Douglas and Ford, and Charlotte Ray, while the house olio presents Leola Lewis, with her new invention in the song display line: the St. Bolnos, Joe Hardman, Gallagher and Evans, Melrose and Elmer, Benell, Fania Milburn, Griff Williams, John H. Shipley, and Dale Armstrong.

Lizzie Derris Daly was specially engaged to introduce her vaudeville act in The Lander of Life at the Grand Opera House this week.

PHILADELPHIA, PA.—Extraordinary attractions are offered this week at the Bijou. Bert Coote and Julia Kingsley in A Supper for Two, Wood and Sheppard in The Truancy to immensurable patronage, with sixty comic, three Vitrols Sisters, Carpe Brothers, Foreman and West, McMahon and King, Lally Brothers, Post and Clinton, Provo, Five Nomes, Rud Snyder, Lorenza and Lotta complete the programme to the usual crowded houses.

Scribner's Bohemian Burlesquers are the novelty this week at the Truancy to immensurable patronage. The olio includes James Richmond Glenroy, Ben City Quartette, Thomas and Quinn, Clarice Vance, Miller Sisters, Lewis and Elliott, H. C. West, F. E. Girard, and L. L. Pike. The Columbian Reception and Mike from Kinkadee, two burlesques, are full of laughable situations.

The Lyceum Theatre card this week is Mlle. An's Merry Monarchs, a high class organization, headed by Mlle. An. The others are Williams and Adams, Morrissey and Rich, O'Brien, Jennings and O'Brien, Weston and Devaux, Davenport Sisters, Lottie Miran, and Rose May. The afterpiece, Paris Upside Down, is spicy and entertaining. Business large.

The Kensington has a popular combination in Bobbie's Bohemians. Business is improving at this house.

The change to the standard to continuous, introducing plays, interspersed with vaudeville, has proved a great success. The large attendance every performance, warranting the management to increase the amount of novelties weekly.

Every theatre in the Quaker City devoted to vaudeville has made good money this season.

Mlle. An's Monarchs go up to the Kensington week of 7.

John's Orlonians are booked for the Lyceum 7.

Allice Atherton comes to the Bijou 7. Lillian Burkhardt, everybody's favorite, is booked for an early return date at this house.

WASHINGTON, D. C.—Gus Hill's Gay Musicians Burlesque co., under the management of Bobbie's Monarchs, opened to large attendance at Kerman's Lyceum. In the co. are Lorenza and Allice, Al. Weston, Sparrow, the Electric Chuck Sisters, Rita Durant, Nick Brown and Lydia Camille, Emma Manchester, Teddy Pasquella, Pauline Mahew, and Baker and Lynn. The Black Crook Burlesquers come 7.

The amusement this week at the Bijou comprises James F. Hoyt, Trape, Mazur and Mazette, the Unique Trio, Keno and Webb, Moran and Wesley, Sam J. Adams, Gregory Sisters, Raymond Sisters, Allice Gilbert, Josephine Gasman, and Madden and Adams, concluding with the burlesque, The Algerian's Dream. The house presents a new appearance to-night. The floor of the orchestra has been raised fourteen inches, which gives a clearer view of the stage, and has been seated with new upholstered chairs. Four new private boxes have been added. This place is having an unusual run of prosperity.

CLEVELAND, O.—Andy Hughes' Gay Girls of Gotham co. pleased large audiences at the Star Theatre week of Jan. 24. Kid Lavigne was the chief attraction. Russell Brothers co. week of 25.

Manager A. F. Hartz was approached 24 by E. J. Finn to manage a new variety theatre which a party of capitalists, whose agent he was, were desirous of building. Mr. Hartz declined the offer, as in his opinion there was no need of another theatre of any kind in Cleveland. The general Frank Drew, manager of the Star Theatre, the project of a new vaudeville theatre as a joke, and there is no

wonder at it, when the "cinch" that the Empire circuit has on the business is taken into account. Thursday, 24, at the Star Theatre a box full of the leading vaudeville managers of the country saw the performance of the "cinch" show, and it is unnecessary to say they enjoyed it, as they saw one of the best cos on the road. Tom Jenkins, of this city, easily defeated Farmer Burns, of Chicago, in the wrestling match at the Star Tuesday, 25.

JERSEY CITY, N. J.—Manager Dinkins was compelled to put in a house show at the Bon Ton Jan. 24, and he surprised the audience for the fine bill presented under the title of Hallen and Fuller's First Prize Ideals. The business has been big at each performance. Howley and Leslie do a neat act; Rosalie, Fish and Quigg, the Folly Trio, in a very good sketch; the Bland Sisters, good singers; Swift and Chase, Fred Hallen and Mollie Fuller in a pleasing new act; Al Grant, whose monologue is bright and fresh; Master Willie Hardy, a local dancer, and the Metropolitan Three, who present a new act.

Jersey City Lodge of Elks are arranging for a theatre party at the Bon Ton Theatre Feb. 11, to Steve Brodie, of Gus Hill's New York Stars, in appreciation of Mr. Brodie's services at one of the lodge benefit dinners.

Al Grant, the monologist, and his wife, Rosalie, who are at the Bon Ton, feel much relieved at the recovery from a severe illness of their only child. They expected to be compelled to close at almost any performance.

Fred Hallen and Mollie Fuller are doing an excellent sketch. It is full of good comedy, song and dance being absent. Emery Lenhart, proprietor of the Bon Ton Theatre, plays a small part in the act here, and receives a curtain call for the admirable manner in which he assists the stars.

Harry and Mabel Preston do a fine act and open at Pastor's Feb. 7.

PROVIDENCE, R. I.—Patrons of the Olympic Jan. 24 were surprised and pleased that Manager Spitz had furnished his theatre with a new set of chairs. They are of the latest pattern, and are roomy and comfortable. The bill for the week was one of even excellence, and pleased large audiences. Mr. and Mrs. William Robyns easily led in the honors of the programme. They presented The Counsel for the Defense. It is a full comedy, admirably played. Haines and Pettigill, Wood and Shepard, Leola Lewis, Rialta, Alexander and Watson, Kilroy and Brittan, Kimbler and Donovan, and the Animotos were others on the bill. Sam Devere's Own co. Jan. 24.—Flynn and Sheridan's Big Sensation Double co. was at the Westminster Theatre Jan. 24, and gave a very good performance. It was a large co., and the show contained many novel features. There was an abundance of good singing and these people in the olio: Mlle. Zilalta, Bohoe and Coates, May Boboe, Gordon and Hughes, Marion and Pearl, Gerlie Sawyer, Linn and Van, and the Golden Gate Quartette. Bon Ton Burlesquers Jan. 24.

MILWAUKEE, WIS.—A full house greeted the return engagement of Hopkins' Trans-Oceanic Star Specialty co. at the Alhambra 23. The bill includes Papina, who proved as great a favorite as ever; the Karno Trio, who kept the house in roars of laughter by their extremely funny sketch; the Sidmans, who received quite an ovation; the Nelson Family, Gensaro and Billy Harry Edisson, Vinio De Witt, and Adelman and Lowe. Next week's list embraces the Northern Troupe, Al and Mable Anderson, the La Valles, the Tunkas, and Balladuo Arkosho and Servants.

FALL RIVER, MASS.—Rich's Theatre (Mason and Beck, managers): White Crook Burlesque co. Jan. 24: had a fairly good house. In the co. are Marie Roboe, McCole and Cunningham, Argie Behler and Lida Stone, John J. and Florence Murray, and James Dixon. Bon Ton Burlesquers Jan. 24: opened well. Good turns were done by Billy O'Brien, Scanlon and Stevens, Lamb and Faucett, Kennedy and Brice, and A. C. Lawrence. Lang's Operatic Company Jan. 24: 23. Vernet's Burlesquers Jan. 24: 23. Nests-Santler 34. Knickerbocker's 79.

CASTO THEATRE (Al. Haynes, manager): A land office business 4-cries the prosperity of this theatre. For week ending Jan. 29 a good bill was presented, consisting of Raymond Moore, Lizzie and Vinio Daly, Kate Sprague, William and Kittle Harbeck, Kammer, K. and J. C. Lawrence, Payne, and Tony Fitzgerald with the cinematograph.

PATERSON, N. J.—Bijou (Ben Leavitt, manager): Hopkins' Trans-Oceanic, a clever co., was the bill Jan. 24. Their business was fair and performance pleasing. Manhattan Club Burlesque co. Jan. 24: to fair attendance. Co. not of the strongest. Rose Sydel's London Belles Jan. 31-3, under the direction of the veteran manager, James A. Apollo. Hall the 8, of V. fair has been drawing immense crowds Jan. 23, with a good vaudeville bill headed by Colonel Shelby and son, Myrrene Hubertus, the child dancer, was another feature. Her fire dance was especially fine. The biograph was also on the bill. Manhattan Club co. closed here Jan. 29 for two weeks.

BALTIMORE, MD.—Fry, Haines and Mollie Fuller, who have succeeded in making themselves very popular with the patrons of the Auditorium Music Hall, are with us again, and this time head their own co. Hallen and Fuller's First Prize Ideals. They present a new comedy sketch, entitled His Wife's Hero, by George M. Cohan. The excellent co. includes Annie Benson, who has also been quite successful here. Hyde's Comedians will follow.

LOUISVILLE, KY.—Rice and Barton's Gaiety Extravaganza co. had a big week financially at the Trans-Oceanic. The co. are prominent in the co. are Frankie Haines, Hattie Mills, M. and Raymond, and Little Africa. Moulin Rouge Jan. 29.—William Moefer, for many years an attaché at the New Buckingham, and who acts as assistant doorman, is making friends for himself and the house through his uniformly courteous treatment of its patrons.

ST. PAUL, MINN.—Palm Garden Theatre (A. Weinholder, manager): continues to draw good patronage week Jan. 24. The entertainers are Armand and Carman, the Dawsons, Hattie Newman, Campbell and Campbell, Charles Ellsworth, closed, Annie Goldie, Rose Randall.—Tivoli John Straka, proprietor. Week Jan. 24: Clara De Forrest, and Marie Wilbur are pleasing vocalists; Stella Straka, and the orchestra contribute excellent music. Business fair.—Olympic Theatre (C. J. Soldini, proprietor and manager): The vaudeville co. present a good programme week 24-29 and draw good houses. The co. embrace Lillian Hart, Lillian Morris, Lavene, Lillian Gardner, Marion Atwood, Grace Hiller, Frank Donovan, J. H. Merritt, Bobby Carl, Prince Paul, Mamie Stewart, Sam Greene, closed 25, Tom Glenroy, Mlle. Theol, and Cerita Sisters.

NEW HAVEN, CONN.—Poli's Wonderland (B. Z. Poli, manager): The Storm Dance has attracted crowds week ending Jan. 29, and Manager Poli has been congratulated on all sides for the really excellent bill. Lina Pantzer is a marvel of grace and delling. Others on the bill who met with favor were Howe and Edwards in My Uncle's Visit; Joe Linder, Macart, Beason, Miles and Lulu, Fay and Clark, the Pansies, and Alburus and Bartram. Week of Jan. 31-5 Wilson and McIntyre, Sherman,

La Claire and Hayes, Snyder and Buckley, the Donovans, the Baggrasses, and Downs.

TORONTO, CAN.—Bijou Theatre (H. H. Lamkin, manager): This popular resort has a first-class bill Jan. 24-29, the feature being Whittell and Thorne in their farce An Upright Flap. Others on the bill are Cora Cameron, C. Garvin Gilmore, Lee Ingham, Raymond and West, and Anna Wilks. Madam Taviary Jan. 31-5.

MONTREAL, CAN.—Theatre Royal (Sparrow and Jacobs, managers): Flynn and Sheridan's City Sports opened to S. R. O., and gave a good performance. Baker, the jumper, is a special feature of the performance, but there are other clever people in the co. Pay Foster's Burlesquers Jan. 31-4.

JACKSON, MICH.—New Wonderland (W. W. McEwen, manager): Hamilton and Herndon, Devore and Shurtz, Mae Russell, and Joe J. Mackie are pleasing fair houses week Jan. 24-29.

NORTH ADAMS, MASS.—Bijou Theatre (Bijou Syndicate, managers): A clever specialty co. comprising Williams and Melbourne, Alexia, Miss Manville, Ella Carlington, and the Craig Trio filled in a good week Jan. 24-29. The co. was first-class in every respect, and gave satisfaction.

LOS ANGELES, CAL.—Orpheum (Charles Schimpf, manager): A most attractive bill filled out the week Jan. 17-23, business being very large. Musical Dale gave the most artistic bell performance ever heard here, and scored a great hit. Kitty Mitchell caught the public at once with her comedy singing, and the Ellmore Sisters' Irish sketch went with a rush. Ophelia danced neatly, and the Three Avolos gave a great gymnastic exhibition on their vertical bars, the first of the kind ever seen here. Coming 24, Patrice, assisted by Hampton and Whitbeck, Mlle. Rombello, and the Farnum Brothers.

SAN FRANCISCO, CAL.—At the Orpheum 17-23 there has been an interesting bill. The return of the Hungarian Boys' Orphan band has attracted large houses. The most distinctive hit among the new people has been made by Rice and Elmer. Knight Aston, Almost and Dumont, Carter De Haven, and Professor Gallardo, a modeler in clay, contribute much in their respective lines to amuse, and together with the holdovers, consisting of Barney and Russell, Patrice, and Paulo and Dika, make up a programme well worth seeing.

ROCHESTER, N. Y.—Wonderland Theatre (J. H. Moore, manager): During the week Jan. 24-29 Lillian Burkhardt, assisted by Cary Wilbur, appeared in her delightful one-act comedies To-morrow at Twelve and Dropping a Hint, and proved an unqualified success. The bill was filled out in an excellent manner by Bench and Kennedy, the Brannigans, Cowell and Arnold, W. T. Carleton, and Helen Tussart, S. R. O. at each performance. The Willett and Thorne Comedy co., Jones, Grant and Jones, the Blondells, and George Austin Jan. 31-5.—Academy of Music (Louis C. Cook, manager): The London Belles Jan. 24-29 to good business.

READING, PA.—Gilder's Auditorium (Charles Gilder, manager): Fred. Rider's Night Owls gave a fair performance to good houses Jan. 24-29.

SCRANTON, PA.—Music Hall (A. A. Fenway, manager): Thornton's Vaudeville co. opened 24, but Manager Fenway closed it. Miss New York, Jr. Jan. 27-29 to good business. Co. excellent. Rose Hill's English Folly co. 34.

BRIDGE, PA.—Girard Theatre (Joseph E. Girard, proprietor): Rose Sydel's London Belles Jan. 24-29 was the attraction. Good performance to fair business. House dark Jan. 27-28. Coming, Andy Hughes Gay Girls of Gotham Jan. 31-2.

PITTSBURGH, PA.—John L. Sullivan's Vaudeville co. opened at the Academy of Music 24 to the capacity of the house. Next week, Mince's City Club co.

DETROIT, MICH.—The Irwin Brothers' Burlesquers opened a week's engagement at the Capitol Square Sunday, 23. The next attraction is the Casino Operatic Burlesque co.

BRADFORD, CAN.—Star Theatre: Week Jan. 24-29 Kelly and Bertha, Maud Ryan, James A. Welch, Violet Hensel, and Love and Rogers are drawing good houses.

ALBANY, N. Y.—Gaiety Theatre (Agnes Barry, manager): The Merry Maidens opened a week's engagement 23. Nellie Haines heads the list, and is ably assisted by Gladys Van, De Alden Sisters, Johnson and Rice, Bryant and Seville, Madden and Curran. The Parisian Widows play a return engagement. M. A. Resident Manager William Buck of the Gaiety, is the "originator" of a very attractive amusement bulletin which has been placed in all the leading hotels.

SAVANNAH, GA.—Tivoli Hall (James McCusick, manager): Business continues good. People this week are the Klondike Four, Trize Derrill, Bessie Lamb, Amy Bobell, Haynes and Lisette. Alhambra (Clayton Frye, manager): The new faces are Morrison and Barwick. The holdovers are Madge Mack, Hess and Hunt, Mose Wynne, Keiffer and Diamond, Elsie Eastman, Rosie Dunan, and Frye and Allen. Business good.—Item: During the absence of Manager Frye, who is in New York, John Keiffer will act as stage manager.

TROY, N. Y.—Gaiety Theatre (James Hearne, manager): The Allen May co. Jan. 24-29. Pay Foster Burlesque co. Jan. 31-5.

BUFFALO, N. Y.—The Rose Hill Folly co. are attracting good business at the Court Street Jan. 24-29. Seats have of late been placed on the stage in the wings and sold at an advanced price. The co. is giving a performance that is quite up to the average. In the olio are Hickey and Nelson, Willard and Gebhardt, and the Casino Comedy Four. Blanche Newcomb is making the hit of the show. Miss New York, Jr. follows.

LYNN, MASS.—Music Hall (Dodge and Harrison, managers): Robie's Knickerbocker co. Jan. 24-29 to good business. May Shaw's Parisian Burlesquers Jan. 24-29 to fair business. Irwin Brothers' Venetian Burlesquers Jan. 27-29.

OTTAWA, CAN.—King's Star Theatre (Lee E. King, manager): The Pay Foster co. Jan. 24-29 includes some excellent vaudeville talent, giving a good performance. Good business.

DES MOINES, IA.—Bijou Theatre (T. J. Littleton, manager): Vaudeville Jan. 17-22 to large business. Mr. Littleton is making quite a success with vaudeville in this city, and this is the first time anyone has made a success in that line here.

NASHVILLE, TENN.—The Troubadour (T. J. Scanlon, manager): Harry W. Semon's Extravaganza co. Jan. 24-29 opened week to large houses. The co. includes Jack Hamilton, Frank and Eunice Ellis, Charles J. and Kittle Mack. Performance fair.

WILMINGTON, DEL.—Wonderland (W. L. Dock stader, manager): Business is good. People for Jan. 24-29 are Emma Cottrill, Joe Hardman, Hines and Remington, Conroy and Loring, Mr. and Mrs. Augustin Neuville, Ray L. Royce, and the Booming Trio. People for Jan. 31-5 are Yokmo's Troupe of Japanese, Derenda and O'Dell, Harry and May Breen, Ed Boyle, Lorraine and Howell, John West the Dexters, and Tom P. Kelly.

LAWRENCE, MASS.—New Theatre (A. Sweeney, manager): May Shaw's Parisian Belles gave good performance to packed houses Jan. 24-29. Ruth White Crook played full houses Jan. 24-29. Bon Ton Burlesquers Jan. 27-29. City Sports 35.

NEWARK, N. J.—Waldmann's Opera House (Fred Waldmann, manager): Sam Devere was here 24-29 for the second time this season, and did his customary big business. Sam has some new songs. The Peop O'Day Club is the closing number in which Mildred De Grey does some lively barefoot dancing. The Knickerbocker's Jan. 31-5. Gay Girls of Gotham 7-12.

CINCINNATI, O.—The Broadway Burlesquers are at the People's 23-29. The co. has a new cast of people, and among them are McAvoy and Mae Emma Carus, the Doular Sisters, Gilbert and

MIRROR INTERVIEWS.



SYDNEY ROSENFELD.

Sydney Rosenfeld is a unique personality in the theatrical world. He has turned out more kinds of work in the line of play writing than any other American dramatist. During the eighties there were few librettos of imported comic operas on the metropolitan stage that had not been adapted by him entirely or in part. His ready wit and facile pen in providing pointed dialogue and taking verse—both sentimental and comic—caused his services to be in continuous demand at the New York Casino and at other houses where operatic or burlesque productions were underlined.

Mr. Rosenfeld says that he did that sort of work for revenue only, while his comedies were written *con amore*. His ambition has always been to devote his entire attention to the writing of comedy and establish himself in New York as an author-manager. H. B. Sire is soon to build a new theatre on Broadway, and the announcement was made recently that Sydney Rosenfeld is to be the artistic director of the establishment. His ambition, therefore, is about to be gratified.

In the course of an interview, Mr. Rosenfeld, complying with the request of a Mirror representative, outlined his career as follows:

"My life work has been largely a struggle against the lack of encouragement held out to American playwrights."

"Would you enter upon the struggle if you had to begin your career all over again?"

"Yes; because by a process of elimination I've discovered that I'm fit for nothing else. Now for the data you wish me to give you. It makes a fellow feel as if he were writing his own obituary, and I'm not ready to give up the ghost just yet."

"There doesn't seem to be a ghost of a chance of your doing that from your present healthful appearance. So let's have the biographical data, please."

"Very well. I'll put it in the form of a biography. I hate the first personal pronoun. Say that Sydney Rosenfeld was born in Richmond, Virginia, on Oct. 26, 1855. His mother, who was a woman of refinement and culture, fostered in him a love of literature. To his mother's wisdom and care he owes the foundations of his career. Her earliest lesson to him was to have him translate into good English prose the German poems she would read to him, and later, as his mind expanded, she made him render in rhyme the readings she gave him in prose. By this means he gradually learned the value of rhythm and rhyme, and rhyming became to him almost as easy as breathing. Separated from his mother by the exigencies of the Civil War, which ruined his father, a prosperous Richmond merchant, and caused his mother's death, he and his brother, two little helpless lads, ran the blockade and came north to some relatives in New York city."

"As Sydney couldn't have been much over nine years old at that time, I suppose he was sent to school?"

"Yes; he was sent to public school. When he was twelve years old his portrait was published in *Frank Leslie's Boys' Paper* as the best scholar in the Fourteenth Street School. Looking back on this episode, he is amused at the sense of importance it gave him at the time. Armed with a copy of the paper, he went down to see Frank Leslie, confronted him with his own printed recommendation, and asked for work. Mr. Leslie liked his spirit of enterprise, and gave him employment. Three years later he was editing the paper that had given him a start."

"And was it the boy's intention to remain permanently in newspaper work?"

"No; he even then began to dream of becoming a professional playwright. His first effort in the line of dramatic work was a farce called *Off the Stage*, which was written as a birthday surprise for his cousin. The farce was produced in his uncle's parlor, the boy himself taking a part in it. A burlesque of *Rosie Michel* was his first dramatic effort that was produced on the public stage. It was called *Rosie Michel*, and was produced at the Eagle Theatre (now the Standard) in 1874. It was followed by a burlesque of *Pique* called *The Pique Family*, which was brought out at the Fourteenth Street Theatre, then the Lyceum, under Matt Morgan's management. The success attending these burlesques encouraged him, and although he successively worked as a reporter on the *Sun*, the *World*, and the *Times*, and edited a weekly

paper called the *Hornet* and another called the *Figaro*, his heart was in the dramatic field. His last newspaper work was the conceiving and editing of the English edition of *Puck*, of which he was the first editor. He was then nineteen years old. Oh, hang it!—I'll have to stick to convention and use the first personal pronoun. This referring to one's self in the third person sounds even more egotistical than the regulation 'I.'"

"With the dotlet on the I."

"No; that wouldn't be a capital. Rather say with the accent on the 'I.'"

"When did you write your first topical song?"

"In 1881, when I did a version of *The Sea Cadets*. Comic opera was just coming into vogue at that time, and I found a ready market for my work. Among the foreign operas for which I supplied English librettos were *Prince Methusalem*, *The Merry War*, *Nanon*, *The Black Hussar*, *Apajune*, *Fledermaus*, *The Bridal Trip* (*Serment d'Amour*), *Gasparone*. I also introduced topical and sentimental songs, and supplied dialogue and stage business for various other comic opera productions."

"Did you confine yourself to writing for comic opera productions at that time?"

"Not entirely. In 1878 I produced an adaptation of *Doctor Kluge*, which I rechristened *Dr. Clyde*. The year following I produced an original play called *Florinel*. In 1880 I wrote *The Storm Child* for Minnie Maddern, now Mrs. Fiske. After my marriage in 1883 I did most of the operatic pot boilers I've already referred to, and managed to find time to write two burlesques—*Well Fed Dora* and *Those Bella*. I also wrote the libretto of an original comic opera, *The Mystic Isle*, which was brought out in Philadelphia. It was not till 1887 that I felt I could afford the time to write that which I had always wished to do—a comedy founded on some phase of the times. Accordingly I took a house in Yonkers, and wrote *A Possible Case*, the theme of which, as you probably remember, deals with the vagaries of divorce laws."

"And did you give up librettos for a while after that?"

"Only adaptations of foreign librettos. *The Possible Case*, for instance, was followed by my libretto founded on Frank Stockton's story of *'The Lady or the Tiger.'* Then I began to look about for material for my next play. I happened to be thrown among Theosophists. At first I was only amused with their ideas, then I became interested, and finally saw in the subject the theme I sought. Appreciating the difficulty of dramatizing such a subject, I devoted two years of thought and study to the work, and then evolved *The Stepping Stone*."

"Which was not a success?"

"It was the most distinguished and pronounced failure I ever had."

"Why, some people liked it."

"With the accent on the same. They didn't like it in numbers sufficiently large to earn a part of my salary roll. Those who did like it liked it clean through, but I have been all these years trying to live down the misguided enthusiasm that the play inspired in me in those days. And yet I still sometimes wonder whether *The Stepping Stone* is not a great play."

"You completed *The Senator* before producing *The Stepping Stone*, didn't you?"

"Yes; I was under contract to W. H. Crane to rewrite the play for which D. D. Lloyd had furnished the motive and the starting point before his death."

"What portion of *The Senator* is your work?"

"Well, it would hardly be fair for me to point that out, as Mr. Lloyd is not alive to corroborate my statement. I will say, however, that I did what I should have done under any circumstances. I rewrote the entire play, in order to avoid anything like patchwork. Consequently the dialogue is in my own vein, and a number of new characters were introduced by me."

"You made a great deal of money out of *The Senator*, I believe?"

"Yes; I divided the royalties with the widow of Mr. Lloyd, and Mr. Crane continued to play nothing else but *The Senator* for a long time. After that I wrote *The Whirlwind* for Helen Danvray. Subsequent comedies of mine were *The Club Friend*, *Imagination*, *A House of Cards*, and *A Man of Ideas*, which is being played this season by Roland Reed. I had previously rewritten *For Congress* for Mr. Reed, my version being produced under the title of *The Politician*. Two *Escutcheons* was adapted for Augustin Daly from a German play. Mr. Daly has an adaptation of mine called *Coming Events in the bill this week*. He has several other adaptations of mine in stock. Negotiations are now pending to bring out my latest comedy, *A Divorce Colony*, at a Broadway house before the end of the season."

"How many reviews have you written?"

"I wrote the pioneer 'review' for the American stage—*The Passing Show*—which was brought out at the Casino; then there's *One Round of Pleasure*, but that's not a pleasing subject." This was spoken more in sorrow than in anger.

"Have you any particular method or rules in writing plays?"

"No, I don't know that I have. In the words of the late Henry C. DeMille, I don't wish to formulate any rules for fear I might have to obey them. A. M. Palmer once said that the art of management, consisted in temporizing with Providence between productions. Similarly it might be said that the dramatist's career consists principally in disappointments overcome. I don't know whether playwriting is a question of the survival of the fittest, but my experience has led me to believe that it implies the survival of the most persistent. It was for many years an unwritten law in this country to keep the dramatic author in the background as much as possible. When a manager produced a play that failed to attain the requisite box-

office success to enrich him, the author of the play in question never heard the last of it. When on the other hand a play made a hit the managers or stars generally took all the credit to themselves. The only way to get fair play is to be an author-manager, and I'm glad to say that my friend, H. B. Sire, is to offer me the opportunity to carry out my ideas in that respect when I assume the artistic direction of the new theatre he is to erect on Broadway. According to my idea, a manager should be to his theatre what an editor is to his newspaper. The author-manager should be constantly on the lookout for material that lends itself to successful collaboration. At the new theatre I shall probably produce but one play of my own each season, and my policy, so far as possible, will be to produce plays written in this country. But I shall not exploit filth. There is no record in this country to show that plays that deal in filth *per se* have been successful. The theatregoing public has liberal ideas on the subject of art, but it has no appetite for a salacious broth of vulgar indecency and spiced with gross immorality."

"Have you ever written plays in collaboration?"

"Not with living authors. You needn't laugh. I didn't intend that as a humorous remark. I meant that my only collaboration was on Mr. Lloyd's plays, *The Senator* and *For Congress*. The only way for me to collaborate with a living author would be by having one or the other of us write the play and have the other rewrite it. I don't believe that you can be a dramatist at all unless you can both construct an effective plot and write effective dialogue. An audience often mistakes cause for effect. Frequently an author gets credit for a clever line, when it is really the situation that wins applause, and the line itself is merely the outcome of the situation. The main thing in all plays is construction. By that I mean the natural development of your plot. Of course the human story and the characterizations must be interesting, sympathetic and absorbing in comedy as well as in serious drama. But that involves the whole art of playwriting, so I'd better not start to hold forth on it. Every dramatist has to work out his own salvation. If he succeeds in writing a play that interests the people he will soon be given the opportunity to write another. Thus I might repeat what I once said at a dinner of the American Dramatists' Club, that my only future is in my past."

WHAT HAPPENED TO ROSENTHAL.

Manager "Jake" Rosenthal, of the *What Happened to Jones* company, has, in the last week, gained much surplus experience in the results of judicious advertising. It is not for sale, however, and the press agent who might suggest the same experience over again—for revenue only—would probably be hunting for another job.

The whole affair came out of a little advertisement inserted exclusively in *THE DRAMATIC MIRROR*. It recited, in effect, that Manager Rosenthal was going to form another company to appear in George H. Broadhurst's farce, and that all the parts were open. So rapidly did the advertisement reach the people for whom it was intended that in less than forty-eight hours an excellent company had been engaged.

But here Manager Rosenthal's troubles began. An advertisement in a great medium cannot be called back at will.

By the time the new company had been booked *The Mirror* had reached the members of the original organization and set their hearts yearning for the gay Rialto, where the new combination is to remain a while. Within an hour Manager Rosenthal had paid for \$3.75 worth of "collect" night messages from his company in Memphis, Tenn. They were as follows:

"I'm too good for the road. Apply for Professor—Thomas W. Broadhurst."

"Was starred in Matton. Would like New York engagement as Jones—George C. Boniface, Jr."

"Would like to play Helma in New York. Have friends there—Mattie Ferguson."

"Remember I have a wife and family in New York.—J. W. Cope."

"You know me. Will you give me New York engagement?—Florence Robinson."

"Minerva too strong for road. Consider me for New York job.—Rose Stuart."

"Am too young for the road. Need protector.—Kathryn Osterman."

"If you have New York engagement to offer, I think I am entitled to it.—E. A. Eberle."

"Apply for Indian, endorsed and recommended by Sioux and Cheyenne chiefs.—Cecil Kingstone."

"There is only one Richard Heatherly in the business.—W. R. Bernard."

"Cissy very, very homesick. Please call back.—Anna Belmont."

"If part of dog tiger is open I have a good bark.—Harry Rose."

"Consider me for the Bishop in New York without photos.—Reuben Fax."

But the advertisement did not stop there. Instead, it kept on reaching people whom Manager Rosenthal had ceased wanting to reach. In fact, it was replied to by letters by over seventeen hundred persons scattered all over the continent. On Tuesday Manager Rosenthal said in a daily paper that *THE MIRROR* advertisement had done its work, but still applications poured in. Later nearly two thousand people had applied for the positions, and responses to the advertisement were still coming. Manager Rosenthal knows the value of advertising in *THE MIRROR*.

FLYING TRIP OF THE HIGHWAYMAN.

The Broadway Theatre company, presenting *The Highwayman*, will make a flying trip to New Haven on Wednesday next in order to give a matinee at the Hyperion Theatre, in that city. The company will, of course, return in time for the evening performance here. *The Highwayman* was first seen in New Haven, and it was because of a general desire there to see it in its completed state and Manager McCormick's inability to book an evening in New Haven that this journey was decided upon.

NEW YORK THEATRES.

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Last Week. **FANNY** Last Week.

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Supported by MELBOURNE MACDOWELL.

Tuesday, Wednesday—JOAN.

Thursday evening and Saturday matinee—FEDORA.

Friday night—CLEOPATRA.

Saturday night—LA TOSCA.

Every evening at 8:10. Matinee, Saturday, at 2.

Next week—MODJESKA.

Daly's BROADWAY AND 30th ST.

Evenings 8:15. Matinees at 2.

Prices, 50c., \$1, \$1.50 and \$2.

Tuesday evening and every night this week.

Wyckert's famous comedy.

THE COUNTRY GIRL,

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THE FOREIGN STAGE.

GAWAIN'S GOSSIP.

American Plays and Players Abroad—Laurence Irving's Triumph—Notes of the Day.

(Special Correspondence of The Mirror.)

LONDON, Jan. 15.

The first production in our leading theatres since I last mailed you scored another chalk to good old, or rather young, America. This was the first London presentation of your Martha



LOUIE FREEAR, IN O! SUSANNAH!

Morton's four-act comedy, *A Bachelor's Romance*, at the Globe last Saturday night, when John Hare started his welcome management of that house. Despite a certain substratum of theatricality here and there, the play captured kind friends in front by reason of its daintiness of dialogue and its sweetness of sentiment, as one may say. Perhaps the greatest tribute one can pay to *A Bachelor's Romance* is that although it bears a strong family likeness now to *Rosemary*, and anon to *The Professor's Love Story*, with perhaps a dash here and there of Henry Arthur Jones' little play, *A Clerical Error*, yet the familiarity of the chief incidents and characters induced no sort of contempt, which of course proves that it is well written. It was indeed followed with lively interest, frequently punctuated with outbursts of applause, and the curtain fell to ringing plaudits which caused Manager Hare to come forth and promise to cable Miss Morton as to the warm welcome given to her play.

One thing is especially certain. In the quaint middle aged literary gentleman, who subsequently finds himself in love with his sweet young ward, Miss Morton has provided Hare with fine opportunities for his Meisner-like method of acting. It is a splendid impersonation, full of those brilliant little touches which have been characteristic of this fine (if somewhat limited) comedian for the last thirty odd years. Nellie Thorne, daughter of Fred, whom you will remember, is delightful as the heroine, Sylvia, originally played on Hare's recent provincial tour by your Nanette Comstock. Fred Kerr, Gilbert Hare, and May Harvey score heavily in the other chief parts. In short, it is a charming play, charmingly acted, and if it doesn't bring back fortune to the Globe (which has had no luck since Charley's Aunt), well, then all I can say is, it ought to.

One of the most interesting events of the present week has been the indisposition of Sir Henry Irving, who has been out of the Lyceum bill through loss of voice since Monday. Not, of course, that any of us wished our Henry to be thus hoarse de combat, but the fact had a kind of added interest because it gave young Laurence Irving a chance to play Peter the Great, the character he had written for popper. And very cleverly has the young actor-author enacted this most arduous role. On Monday, when he stepped suddenly into the breach, he was first of all heartily applauded for his pluck and daring, but as the play proceeded he elicited outburst after outburst of applause by sheer force of acting. Irving père's voice having thought fit to return unto him, he will, I learn, reappear to-night. I note, by the way, that in "second notices" and things certain critics who at first poohpoohed Peter the Great, and even guyed it, are beginning to think as I thought—namely, that there are some splices of considerable merit in this youngster's daring play, after all!

The latest phase of the Great Scott Case has quite a humorous touch. It takes the shape of a letter from the much-letter-writing Robert Buchanan, poet, playwright and epistolary puncher of play notices. The humor of this epistle lies in the fact that Robert, who has been wont to epistolarily (and once from the stage) call poor Clement all sorts of unpleasant names, now, lo and behold you, takes up the cudgels in his (Clement's) defense. Nay, Bard Bobby even regards Critic Clemmy as an ill-used personage, and therefore, seizing "writing materials" (as they still often call them on the stage), he rushes to the rescue, so to speak. This "defense" is doubtless intended to show how many tons of coals of fire the poet, who is really a poet, can shower upon the head of the critic, who after all is really a critic, although he hath of late given off such ridiculous remarks imputing, in effect, universal immorality among all concerned with the stage.

The aforesaid Bard Buchanan adds quite a wild low comedy touch to this quaint and artless epistle by holding, with that somewhat irresponsible chatterer, Bernard Shaw, that "Mo-

rality" hinders rather than helps a stage player in the exercise of his calling. As the man says in *A Pantomime Rehearsal*, "What rot!"

To the long list of American artists mentioned by me last week as achieving mighty welcome in our London and provincial theatres, I may now add Thomas G. Murray, whose droll presentation of Captain Mulligan in the Islington grand pantomime, *Dick Whittington*, is one of the liveliest features of that very lively show. A strong test of Murray's abilities is shown in the fact that he has to work with Harry Randall, one of England's quaintest and most popular comedians and comic singers. Murray gets there every time, however, and with both feet. Moreover, Henry Lee has this week successfully started an engagement at the Tivoli in this city with his highly interesting character series, *Great Men, Past and Present*, which is, I see, now described (though wherefore I know not) as a "Stereo-dramatica."

Concerning the uproar you have lately been having in your city over a certain episode in *The Conquerors*, I am just informed that this very episode occurs in a drama called *The Sins of the Fathers*, tried in the provinces before Christmas and now booked for certain theatres in London, where it will doubtless appear some time before Mr. Potter's play is publicly seen at the St. James'. Manager George Alexander has just decided to presently withdraw *The Tree of Knowledge* (which of itself is not too overwhelmingly pleasant in idea) and to replace it with *Much Ado About Nothing*, which, notwithstanding certain imputations cast upon the heroine, is really quite a wholesome sort of play, and as such will be really welcome to our stage.

Secret Service will disappear from the Adelphi forthwith. Its place will next Friday be taken by *Charlotte Corday*, with Mrs. Potter and Kyrie Bellew as Charlotte and Marat respectively. Never Again also will presently depart from the vaudeville.

The big productions next week will be Pinero's new play, *Trelawney of the Wells*, at the Court next Thursday, and Beerbohm Tree's grand production of *Julius Caesar*, at Her Majesty's next Saturday. On the same evening the new racing pugilistic drama, *Sporting Life*, will have its first West End production at the Shaftesbury, where *The Scarlet Feather* finished its brief run last night. When the *Sporting Life* sub-seances finish their term, the firm of Williamson and McGrove will go in for what Darwin would call "Reversion to Type"—namely, comic opera. The opera first to be tried in this connection is an adaptation of the new French success, *Mademoiselle Quat' Sons*, which may or may not be called *Little Miss Twopenny*.

Touching the Shaftesbury, there have this week been meetings of the creditors and contributors concerned with the company or syndicate which ran *The Wizard of the Nile* at that house. After a good deal of financial discussion the meetings were adjourned for a week. H. J. Leslie has this week been sued by Mrs. Lionel Rignold for not putting her into the cast of *O! Susannah* at the Royalty, as he had promised to do when she played in the comedy on its brief provincial trial trip. After considerable evidence, Leslie was ordered to pay £25. The play, however, is still going strong.

You will have heard by cable that Terriss' murderer, Richard Archer Prince, was on Thursday found "Guilty, but Insane," and was sentenced to be detained in the Criminal Lunatic Asylum, Broadmoor, "during Her Majesty's Pleasure." Poor Terriss' charming daughter, Ellaline, made her reappearance in *The Circus Girl* at the Gaiety on Monday night, the doctor having ordered her to return to work at once for the benefit of her health. Last night Terriss' widow and her two sons, Tom and Will, left for Algiers, also for health's sake. The first-named son, a promising young actor, is about to collaborate in a biography of his popular father.

Herewith is a faithful photograph of Louie Freear, a really wonderful little comedian, who is making all London laugh, and occasionally cry, at her indescribably quaint and, at times, superbly touching impersonation of the lovelorn slavey, Aurora, in *O! Susannah* at the Royalty, which character I understand will be allotted on your side to Josie Hall. Louie Freear's huge success, although it has come only lately, is no mere accident. She, although still very young, has played all kinds of parts, one of her best being Puck, in *A Midsummer Night's Dream*—a part that has taxed the most experienced of players. Louie Freear has also been a nigger minstrel, a dancer, and even a singer of oratorio!

GAWAIN.

GOSSIP OF PARIS.

"The King Is Dead—Long Live the King"—Other Proverbs Enacted.

(Special Correspondence of The Mirror.)

PARIS, Jan. 12.

"The Revival of the Fittest!" This is not precisely the proverb, I believe, but it certainly holds true in Paris theatricals. Here good plays are continually dying prematurely, through bad management or other evils, and being brought back to life after many years, and many failures of new ones.

The latest play to turn up its own sod and burst through its coffin into the world is Leon Gandillot's vaudeville, *La Course aux Jupons*, which was laid to rest under a heavy slab some seven or eight years ago. It was revived at the Dejazet on the last day of the old year and was received very well. Our critics have a rather unique way of taking these pieces as seriously as though they were weighty tragedies, but in spite of this Gandillot's farce was neither made a jest nor the subject of lengthy and technical discussion.

The plot is not altogether conventional. Lucien Durand, an ambitious painter with some money and less talent, has for a friend Georges Cartelin, an attorney with less money and an equal amount of talent. Each has an intrigue

on hand when we meet them, and neither is satisfied. Lucien's *chère amie* is a buxom, light hearted cocotte called Louissette. She is ignorant and vulgar, and, as is usual, has no great love for her protector. This feeling is shared on his side.

Georges is unhappy in the affections of a banker's wife, by name L'ontaine Frondeval. This lady takes to herself all the superfine airs of a princess, but is, nevertheless, quite as annoying as Louissette. As a result, the lawyer looks with envy upon his companion, and, when each unbosoms himself to his comrade, professes a desire for the light hearted cocotte, with all her vulgarity and extravagance. Lucien is satisfied with the arrangement, and it is agreed that the two are to exchange sweethearts. To this the girls submit, Louissette with indifference and Madame Frondeval with a poor show of regret at leaving her lover.

Both gentlemen solve their difficulties only temporarily by the arrangement. Lucien has beyond doubt a perfect lady of refined manner, but she worries him. She insists that his studio be changed completely, as the drapings do not suit her complexion and she further does not care to shine in the frame the former inhabitant of which was, to a certain extent, a rival. This call on his purse is for a larger sum than was ever demanded by the petty extravagance of Louissette, and in consequence does not meet with unqualified approval. Then the lady's husband becomes an intimate friend and insists on being shown all the disreputable resorts of the men of pen and brush.

Georges' liaison does not progress to better advantage. He is soon disgusted with the ignorance of Louissette and is further put out by a ridiculous incident, a *café chantant*. He and Louissette have entered, when another cocotte catches the girl's eye and envy immediately gains hold. The second girl is bedecked with jewels, which Louissette watches until she can bear it no longer, when she cries out that they are false. Naturally the girl is enraged and her escort, a Chilean, challenges Georges at once. The attorney is so angry that he cuts the acquaintance of his mistress and, when the two friends next unbosom themselves to each other, a decision is reached to have nothing whatever to do with women in the future.

Both then go off to a watering place with the idea of finding two honest girls with whom to settle down in matrimony. Another and still funnier plot begins here. One of the curiosities of the little place is a rich, but ridiculous, widow named Bolivon, who has for a daughter the beautiful Suzanne. To her both of the friends pay their addresses, the mother favoring Lucien and the girl, Georges. But the scene is complicated by the arrival of Louissette in company with her aunt. The two girls are at the same hotel, and each takes the other for her rival. A subsequent dialogue between the two is certainly funny, if slightly tinged with vulgarity.

All in all, I should say that in *La Course aux Jupons*, Gandillot has an amusing if not quite an interesting bit. It is at least much better than his other plays *Les Femmes Colantes* and *La Mariée Récalcitrante*. It shows much observation and, in spite of the tendency to broad farce, is really quite a classic. The plot is flimsy, but has much merit in its treatment, while the details abound in droll humor.

The cast is new, with the exception of Madame Genat, who was the original aunt and a very comical one. Others playing are Messieurs Paul Jorge, Poggi, Legrenay, Wagmann, Chaland, Linval, Dechembre, Madame Andrien, Madame Gillette Dorly, Laurence Musset, Jeanne Heller, Mlle. Salvadora and Paulette Mouton.

The long and hotly contested race for the coveted directorship of the Opéra Comique was ended to-day with the appointment of Albert Carré to the place. There has been a great deal of feeling in the matter and no little eagerness, which was not lessened by the haste in which the matter was settled. Carvalho's body had barely reached its last resting place, when the gentlemen who wished the place broke from the fashionable crowd present and ran back to the Minister of Fine Arts to apply for it.

The number of candidates was practically unlimited. The list contained the names of thirty, including every manager of importance in Paris and a great number from other cities. Armand Silvestre withdrew from the contest at the last moment and Gailhard announced that his candidacy was only for the purpose of helping his friend Capoul. Carré and Capoul were, from the first, the only ones who had any chance for the post, and public opinion was almost evenly divided between the two. Capoul surprised us by taking a trip of 300 miles to apply for the position. Some fear was expressed that he might be too late, those in power having expressed the intention of deciding about the matter last Saturday. It was finally given out that they would wait, however. Capoul arrived yesterday and to-day the position was given to Carré. Of course, Capoul felt this keenly, but he was among the first to congratulate the successful one and by his magnificent conduct won the esteem of every one.

The new director is at present manager of the Vaudeville and the Gymnase. He is young, good looking and immensely popular. His new field is one he has thoroughly tried before. For six years he managed musical productions for the Cercle at Aix les Bains. Cologne was under his direction. So were Alvarez, at the Opéra Comique; Lucien Fugère, of the same theatre; Maurrol Engel Belhomme, Madame Melba, Madame Leclerc, Mlle. Morguillier, Ambal and Verheyden. No better director could have been secured for the Opéra Comique. Carré has already given out that he will appoint Vizentini to the post of stage manager. This is wise and will go a great way toward making the new manager more popular than ever.

Still there is some doubt about Carré being able to make his new charge pay. Carvalho did

so, but his predecessor did not, and the future of the house seems doubtful. Without saying anything against the dead director, who managed the theatre very well in his old age, a radical change must soon be made. Comic opera is almost dead in France, all the works being performed in recent years at the Châtelet having been merely lyric tragedies. There is a wide scope between the ridiculous and the amusing, and it seems a pity that the space should not be occupied.

Cyranos de Bergerac has opened an excellent field in the mock heroic and it is hopeful that a movement will be started favorable to the return of musical comedy. It is not necessary to go back to the works of Adam, Auber, Flotow, and Grisar while the delicious writings of Grétry, Monsigny, Nicolo-Isouard, and Gluck survive. It is said that Carvalho intended before his death to give Thursday matinees, and it certainly seems that they should have been successful. More attention might also be given to foreign works of merit, thus interesting musicians from all over the world and breaking away from the confines that have recently enveloped the Opéra Comique. The compositions of Leoncavallo and Puccini would also be acceptable. Greater variety might add much to the audiences of the theatre. While we had here at the Opéra last week only two operas, in Vienna the theatres were giving eight. In brief, there are any number of reforms to be introduced in the Opéra Comique in order to make it successful under the new directorship. Carré has an epoch in the music of France under his control.

By the way, the funeral of Carvalho was a service as impressive as one might wish to see. During the mass at the Madeleine, Fugère and Clément sang, accompanied by the chorus of the Opéra Comique. The regretted manager was laid to rest in the monument, at Père Lachaise, where his wife reposes, and which is surrounded by Mercio's exquisite memorial to Madame Miolan-Carvalho. Roujon and Massenet delivered orations at the tomb amid a most inspiring stillness, during which every one present bowed and bowed his head.

Paris is eagerly looking forward to the performance of Abel Hermant's *Les Transatlantiques*, which will take place this month at the Gymnase. This is not so much because of the expected merit of the play as on account of the fact that each of Hermant's comedies has achieved only a success of scandal *La Meute*, one of his recent dramas, caused a duel between himself and the Prince de Sagan. This new play concerns the marriage of a young French nobleman and an American girl of wealth. Some time ago it appeared in dialogue form, and even then people had no difficulty in fitting the characters to real personages in society. So, you see, every one may well be on the *qui vive*.

Meanwhile, the play written by d'Annunzio for Madame Bernhardt and Duse is eagerly awaited and much discussed. It is called *La Citta Merta*, and has already been mentioned at length in this column. It is now one of the pleasures of the near future, and will probably be a great success.

There have been two pronounced failures recently. *Le Passe* at the Odéon was detestable. It gave the actors nothing to do, and the company proved itself quite worthy. *Les Mauvais Bergers* was too absolutely grewsome and revolting to be anything but a *mise*, and so it was. Francisque Sarcey, the eminent critic, said as much and Octave Mirbeau, being a novice in the art of play writing, went into frantic passion and vented the vials of his wrath on the man who had judged his play as lightly as possible. One can make allowance for Mirbeau's disappointment, but the scurrility of his attack is inexcusable. It did not mend the play for Mirbeau to take up a pen much too big for him, in order to tell the critic that apoplexy is lying in wait for him, his death probably not far off, and other equally pleasant things, seasoned with vulgar abuse of the lowest type. The diatribe was as clumsy as it was disgraceful. Sarcey replied in a manner so genial that his banter immediately turned the laugh against the splenetic author.

La Carmagnole was not successful at the Folies Dramatiques, where it has been succeeded by *L'Auberge du Toku-Boku*, another farce which had already obtained favor.

Mlle. Delna has signed a three years' engagement at the Opéra—that is to say, until the expiration of Bertrand and Gailhard's management. The annual meeting of the directors of the Comédie Française was marked by general regret at the retirement of Mlle. Reichenberg. These gentlemen are putting great hope on the success of Lavedan's drama, *Catherine*, and Jean Richepin's play, *Le Martyre*. They have also accepted works by Briens, Donnay, Hermant, and Porto-Riche.

Jean Coquelin is rehearsing the role of Cyranos de Bergerac, which has been so magnificently created by his father at the Porte Saint-Martin.

Provided Jane Hading is willing to play the part, Jules Lemaitre's new play, *La Devotion*, originally written for Madame Réjane, will be presented at the Gymnase. The drama is a beautiful one, but it is considered doubtful by many if Madame Hading will consent to accept a part refused by her rival.

It is rumored that Yvette Guilbert will shortly appear in Berlin.

Leon Hennique said yesterday that the play, *La Petite Paroisse*, which he was writing in collaboration with Alphonse Daudet, was completed before the death of the author of *Sapho*, and will soon be produced at the Gymnase.

Marie Engle, the American prima donna, who has been singing at Teatro Real, in Madrid, left this city for London and New York yesterday.

L. A. H.

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RECOLLECTIONS OF PLAYERS.

II.

To continue the reminiscences of the famous players with whom I have acted, and remembrances of whom come before my mind seldom in chronological sequence, but in perfect clearness, I recall, after Eliza Logan, mentioned in the last paper, Jean Davenport, afterward Mrs. General Lander. Her best work was in Peg Woffington, Adrienne the Actress, the Countess in Love, and Parthenia. Her methods were peculiar to herself. There was some originality and yet a touch of the old, old school, that peeped through all her work. I fail to recall any actress that followed her who, in voice and personal traits, has resembled her. She lacked neither earnestness nor finish, but some of her best efforts were so free from soulful touches that you were left in doubt, after seeing her, whether to regard her work as the result of careful training and ripened study or as the eccentric offerings of misunderstood genius. It was impossible to see and fail to be much impressed by her work, and her private life was so unblemished and exalted that all the world paid homage to her, as she was probably one of the best known actresses of her time, having been on the stage from her childhood, when she created no little stir as an infant prodigy. I think she still lives somewhere near Lynn, Mass., enjoying a comfortable competency.

I now come to one who surely never will be forgotten so long as a being remains who sat under the magic spell of her fascinating and loving presence. I speak of Julia Deane, afterward Mrs. Haynes. Her beauty entitled her to pre-eminence over all other female stars of the period. Tall and lithe, with a well set head, covered by an abundance of golden hair to look upon her merely was a pleasure. But her superiority did not end with her beauty, which served only as a sweet handmaiden to her genius. The charms of her acting won approbation in various winning forms. Her voice was mellow and yet sonorous, musical and far-reaching in wondrous measure. Her intonations were emphatic and impressive without any apparent effort to make them so. She lived the character she was playing, never, for one moment, losing sight of its peculiarities. She was justly entitled to a first place among the celebrities of her day, a distinction she enjoyed pre-eminently. Her appearances in Washington during the latter years of her career were always attended by special demonstrations of affection and esteem from the highest dignitaries and their families. The elite circle extended her specially arranged receptions, where the homage that might be showered upon a queen was given her. She died in the zenith of her fame, after a brief and painful illness, and was buried with a little snowdrop of a dead babe nestled upon her bosom—one of the most beautiful and touching sights I ever beheld.

I must not forget to mention Charles Burke, half-brother to Joseph Jefferson. He was a comedian in every sense of the word, and one of the quaintest, most unique characters I ever met. Singularly made up, physically, from "top to toe," he was over six feet in height, very thin, of angular build and yet not ungraceful. His face was the most comical in feature and expression that could be imagined. A small round head, set low on square broad shoulders, and arms of unusual length—the composition for comedy to the life. One glance at him when he came upon the stage was enough to provoke a smile before he had opened his mouth. These natural mirth-provoking gifts served only to set forth his exceptional ability as an artist, which was of an order adequately to vie with those of his half-brother.

Burke's most conspicuous triumphs, at least those I remember best, were in Ole Bull, a sort of travesty upon the renowned violinist of that name. It afforded the comedian an opportunity for the employment of his exceptional musical abilities. Never shall I forget him in this part, seated in the centre of the stage, his long thin legs in a grape-vine twist, playing the violin so superbly that the great master of the instrument, Ole Bull himself, had he been present, would have applauded him. Then there was his Dr. Olapud in The Poor Gentleman, Rip Van Winkle, Dickory, in The Spectre Bridegroom, and last, though not least, Benjamin Bowbell in The Illustrious Stranger, or Buried Alive. That lives in my memory as the most amusing piece of extreme low comedy I have ever witnessed. Bowbell is supposed to be shipwrecked on the coast of a cannibal island and floats ashore on a hen coop, and in a little while is captured by the cannibals. He is such a queer looking nondescript that they determine that, instead of making a meal of him, they will bury him alive. Bowbell is accordingly prepared for the ceremony of burial, and is brought on the stage amid the howling of the natives, the blowing of most unearthly sounding horns, and the beating of odd-looking drums. He is arrayed in a long, white nightgown.

I shall never forget the comical terror depicted on Burke's face at this crisis. No language can describe it. The cannibals present him with a "bag of rice to feed him on the journey" (to the other world) and a "flapper (a kind of fan) to keep away the flies." The expression of his face and the objections he offers in the refusal of these comforts, together with the comical arguments he advances in opposition to being "buried alive," would require one more skilled than I to properly describe. Burke died, certainly within thirty-five years of age, of consumption. I am convinced that he would have continued to rank with the most famous of our American comedians and probably would have taken precedence of them all had he lived. As it was, he was assuredly on a level with the best, and I say this advisedly, too, notwithstanding William E. Burton was then alive and in the midst of his power.

Before finishing this chapter of reminiscences

I take great pleasure in introducing to your notice one of the most singularly meteoric lights that ever sparkled for a brief space on the dramatic firmament, Anna Cora Mowat, afterward Mrs. Ritchie. Her advent on the stage not only created a society whirl, but the literary world took special note of it, as she was prominent in both spheres. It is a difficult matter to know just how to rank her work on the stage. She exhibited qualities for the stage which, with ripened experience, might have led her to most pronounced success, but she was a fully developed woman, physically and mentally, a good many years before she began to act, and when she did it was too late to grow to greatness. The twig was too far advanced to be bent to fit dramatic lines. Her efforts were, in a measure, most praiseworthy and commendable, but the impress of her literary life stamped her dramatic work with the odor of the study—measured, thoughtful and tediously philosophical—where free, unrestrained outbursts of nature were demanded. She had a clientele of most brilliant and devoted followers from the society and literary worlds, and passed through her brief career on the stage, admired rather for her individual charms and superior mentality than for the excellence of her acting.

John Drew, Sr.—bonny, blue-eyed, rollicking John. His premature death, I think while still in his thirties, left a void in the ranks of Irish comedians that probably has never been filled. Many worthy exponents of Irish character have come and gone, and a few still flourish on our boards, very properly earning and receiving public evidences of commendation, but do what I may in most earnest efforts to be pleased with the admirable work of many of the Irish comedians who have succeeded Drew, my memory still affectionately lingers over his exceptionally beautiful work. There was something more than the skilled artist in his impersonations—the soul of the man beamed out in broad and warming rays that held his hearers captive. His brogue was not offensively obtrusive, but rolled from his tongue free and spontaneous as the murmuring waters sporting through the hills and valleys of old Ireland. Nothing forced or stager in it, but clear and melodious as the warbling of the meadow lark of his own native land. Who will ever play, who will ever sing "The Irish Emigrant" as he did? I am quite willing that another should take his place. I hope that I am not so wedded to an idol that I may not be divorced, but until that other appears Drew must remain in the sanctuary of my brain "unmixed with baser matter."

FRANK C. BANGS.



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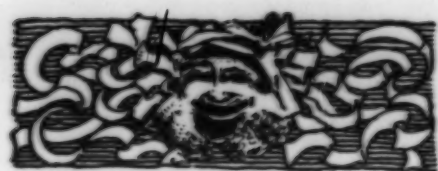
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Theatrical "Trust" Supplement No. 13.



THE NEW YORK



DRAMATIC MIRROR

1432 BROADWAY.

NEW YORK: SATURDAY, FEBRUARY 5, 1898.

PRICE THREE CENTS

THE ANSWER TO ANOTHER "COMPLAINT."

THE TRUST'S ATTEMPT TO EMBARRASS THE PRINTERS OF THE MIRROR

After the Failure to Intimidate or Gag This Journal—Another Interesting Legal Document—Suggestions as to What Will Be Disclosed if the Case Ever Comes to Trial.

The readers of THE MIRROR have been told all about the suit for alleged damages instituted by the members of the Theatrical Trust against the editor and proprietor of this journal, and the answer to the Trust's complaint has been published in these columns.

In the desperate but unavailing effort of Heymann, Frohman, Nirdlinger, Zimmerman, Klaw and Erlanger to prevent discussion of the Trust and exposure of its methods and transactions other suits besides the one referred to have been brought, in the hope and expectation of annoying THE MIRROR and suppressing criticism and censure in its columns. There is nothing that THE TRUST wishes more devoutly than silence respecting what Heymann has seen fit to term its "private business," and as dire alternatives, empty threats and attempts at coercion failed to secure that desideratum, litigation was resorted to in divers directions.

The theatrical profession is aware that these tactics have met with failure and that THE MIRROR—in common with the press at large—has continued to ventilate the Trust and its iniquities in the interests of fair dealing and a free stage.

After the suit against THE MIRROR had failed of the anticipated effect and to the present terror of public discussion was added the nightmare of a judicial inquiry into the characters and methods of the band forming the Trust, Heymann and his associates thought to embarrass THE MIRROR and reach the desired end by suing its printers, the Williams Printing Company. The complaint in this suit has failed to intimidate the gentlemen composing the Williams Printing Company, as may be seen from their answer, the text of which follows:

SUPREME COURT—COUNTY OF NEW YORK.

AL. HAYMAN, CHARLES FROHMAN,
SAMUEL F. NIEDLINGER, J. FRED
ZIMMERMAN, MARC KLAU and
ABRAHAM L. ERLANGER,

Plaintiffs,

Against
WILLIAMS PRINTING COMPANY,
Defendant.

The defendant in answer to the plaintiffs' complaint alleges:

First.—That he admits the first paragraph or subdivision of said plaintiffs' complaint.

Second.—That the said defendant has not any knowledge or information sufficient to form a belief as to the allegations contained in the second paragraph or subdivision of the plaintiffs' complaint.

Third.—That the defendant has not any knowledge or information sufficient to form a belief as to the allegations contained in the third paragraph or subdivision of the plaintiffs' complaint.

Fourth.—The defendant in answer to the fourth paragraph or subdivision of the plaintiffs' complaint admits that the said plaintiffs are denominated and styled as a "Theatrical Trust," and ever since and at all the times hereinafter mentioned was throughout the theatrical profession and among all persons engaged or interested in the theatrical business and generally by the public and by all persons been understood to mean and designate the plaintiffs in this action.

Fifth.—The defendant in answer to the fifth paragraph or subdivision of the plaintiffs' complaint admits that the said article was published in a certain paper known as the NEW YORK DRAMATIC MIRROR, or in a so-

called supplement thereof, called "Theatrical Trust Supplement No. 1," but denies that the said article is correctly or truly set forth in the plaintiffs' complaint, or that the said defendant did publish the same maliciously or with the intent to injure the plaintiffs or either of them in their good name, fame and reputation, and denies that the said article is defamatory, scandalous and malicious libel, as in said complaint set forth.

Sixth.—The defendant for a further and separate defense, and in mitigation of any damages plaintiff may be entitled to recover herein, alleges that this defendant is and has been engaged for many years prior to the 13th day of November, 1897, in the printing business in the City of New York, and while engaged in said business of printing did print at the request of the proprietor of the NEW YORK DRAMATIC MIRROR his said newspaper, and said supplements, among other papers and publications, in the usual course of business of this defendant, and that this defendant was unable to ascertain or investigate the truthfulness of any article contained in said NEW YORK DRAMATIC MIRROR, or said Supplement, and that such examination and investigation if made, and the consequent delay in the delivery of said newspapers and publications to said dealers would cause great inconvenience and loss to the public; and would seriously interfere with the trade and commerce, and would be against public policy, and that such newspapers are always necessarily to be delivered within a certain time by this defendant, and which time was fixed by the said proprietor of the said NEW YORK DRAMATIC MIRROR and this defendant, and published without any knowledge as to the contents or truthfulness of said article as alleged in the said plaintiffs' complaint.

Seventh.—The defendant further alleges that it was at no time the editor, owner or proprietor in whole or in part of said newspaper known as the said NEW YORK DRAMATIC MIRROR, nor in any manner interested therein, except as above set forth, and has not now, nor at any time has had any control over its columns; and that this defendant did not write or cause or procure to be written the said article set forth in plaintiffs' complaint, or did distribute the same, or any copies thereof, to any person whomsoever, other than the said NEW YORK DRAMATIC MIRROR. That this defendant denies that it has ever been at any time held express malice towards the plaintiffs, or has done any malicious act to or concerning them, or either of them.

Eighth.—The defendant for a partial defense and in mitigation to the alleged cause of action set forth in the plaintiffs' complaint further alleges, upon information and belief, that the said proprietor of the said NEW YORK DRAMATIC MIRROR did, in behalf of the public and those engaged in the theatrical business or profession in the United States, set forth a fair and true statement in the said publication of the object and the purpose of the said Theatrical Trust as composed of the plaintiffs in this action, as current public news which he verily believed to be true, and that the object and purpose of the said Theatrical Trust as composed of the plaintiffs in this action was, as defendant alleges upon information and belief, to band together, and that they did band together by controlling and having the management of the principal theatres throughout the United States, and thereby precluding any person from performing in any such theatre as controlled by the said plaintiffs in the various cities throughout the United States except upon their consent, and only upon such terms and conditions as said plaintiffs, composing said Theatrical Trust, might impose, and that by reason thereof it became impossible for any manager of any theatrical production, or the manager of any theatre, or any actor or actress who refused or declined to become connected with or dominated by the said plaintiffs as such Trust to carry on his or her business, or to obtain engagements at any theatre or in any theatrical production or to produce the same throughout the United States, except upon the demands and requirements and conditions so imposed by the said plaintiffs.

That the plaintiffs, by reason of such demands, conditions, threats and menaces made to those engaged in the theatrical profession, precluded them from performing their occupation without agreeing to the terms and conditions so imposed by the said plaintiffs, to the prejudice and injury of the said persons engaged as managers, or actors and actresses in the dramatic profession.

Ninth.—The defendant, as a partial defense, and in mitigation to the alleged cause of action set forth in the plaintiffs' complaint, upon information and belief, further alleges: That the said plaintiffs, as such Theatrical Trust, has

represented to the public throughout the various localities of the United States where dramatic productions were controlled by them, and at the various theatres managed or owned by them that the said productions so produced were composed of the same performers who were engaged in the City of New York, and did by reason thereof cause to be paid larger prices for admission to the various theatres so controlled and managed by them, and that the said statements and representations so made by the plaintiffs, constituting said Theatrical Trust, were false, and known by the plaintiffs to be false when made, and were made with the intent to deceive the public, and on the contrary the said plaintiffs did neglect to present the same at the various places, and to present the said companies and the same character of plays, or actors and actresses so represented by them to be engaged in said production in the City of New York, but, on the contrary, were different actors and actresses from those which they had agreed and advertised to the public to produce, and did at the same time exact larger prices for admission and entrance to their theatres in the same manner and to the same effect as if the said original productions as performed in the City of New York were to be performed, all to the prejudice and injury of the said public and those engaged in the theatrical profession.

Tenth.—The defendant for a further and separate defense alleges, as a partial defense and in mitigation of any damages to which the plaintiffs might otherwise appear entitled by reason of the said supposed libelous articles mentioned in the plaintiffs' complaint, that at various times in the month of October, 1897, there was published in the City of New York in a paper known as the *New York Musical Courier*, in the *Buffalo Sunday News*, in the *Rochester Democrat and Chronicle*, in the *Buffalo Evening News*, and *Chicago Evening Post*, and other newspapers, in substance of the matters set forth in the plaintiffs' complaint as current news, which this defendant verily believes to be true.

WHEREFORE, the defendant demands that the plaintiffs' complaint be dismissed, besides the costs of this action.

ABRAHAM KLING,

Attorney for Defendant,
96 Broadway, New York.

TRUST CONSEQUENCES.

Newspapers in Prominent Cities Complain of a Miserable Season.

Buffalo News, Jan. 31.

From all over the country comes the cry of poor business and stupid shows, and performances by people, as the *Boston Herald* says, "ready to gain a lazy livelihood in the atmosphere of the theatre." The *Herald* continues:

Boston has had one of the stupidest of theatrical seasons. We have had an unusual number of "premieres," as we are getting to call them, as a rule they have been of comic operas. The only important novelties the season has yet produced have been Mrs. Fiske in *Tess of the D'Urbervilles*, Richard Mansfield in *The Devil's Disciple*, Willard in three new bills, John Drew in two new plays, Fanny Davenport in *A Soldier of France*, Henry Miller in *Heartsease*, and a few of the New York successes of last season.

With all of these stars Boston's season has been stupid. How grateful the people of Buffalo would have been for visits from one or two of these. True, we had Henry Miller in that chaste and beautiful play, *Heartsease*, but one star does not make a season, and one person cannot bear the entire burden of a play, as Mr. Miller was obliged to do.

Under the Red Robe visited Boston, and to quote the *Herald*, "the actors were more like wooden images than men and women."

"Altogether, it is not an inspiring season for a city like Boston, when for a fortnight at a time there has not been a show in town which was entitled to call itself a strictly first-class show which was successful."

From other cities comes this same cry. In Chicago there have been weeks when the vaudeville houses furnished the chief attractions, weeks of the musical jingles that have been forced down the public throat by New York managers who, blind with the egotism of their city, have believed that the songs of the Tenderloin and the doings of the shady side of life in that town were of interest to the people of other cities.

The entire country has felt the revulsion, and at no time within the past 10 years has there been such an opportunity as now for bringing forward to success clean, well-written plays, properly acted, properly staged, minus the hubbub, minus the tinsel, minus the filth that marks the many modern productions. There is a cry for relief from all this. It will have to come.

OBJECTIONABLE AT ALL POINTS.

THOMAS BAILEY ALDRICH CHARACTERIZES
THE THEATRICAL TRUST.

Such a Combination Deteriorates Art and Discourages Dramatic Literature—Both Actors and Playwrights at Its Mercy—The Question Also One of Local Theatrical Government.

Thomas Bailey Aldrich, the well-known author, expressed himself as follows to a *Mirror* representative in Boston last Saturday:

"Though I do not care to be interviewed on the subject of the Theatrical Trust, I am quite willing to say that it seems objectionable at all points.

"To touch on only one—a vital point, indeed: Such a Trust would place both actor and playwright at the mercy of a combination from whose dictum there could be no appeal.

"The inevitable result would be the deterioration in the art of acting and discouragement of dramatic literature. Certainly that is not a consummation devoutly to be wished.

"Moreover, I do not believe that the theatres of Boston should be run by a clique of men with headquarters in New York or in Kalama-zoo.

"In discussing the matter, one naturally doesn't take the public into consideration—the great American public, that meekly holds out its arm to be led by each new Trust as it comes along!"

Gratifying, Indeed.

THE MIRROR has received the following voluntary token of appreciation from an association whose friendship is valuable to a newspaper:

NEW YORK NEWSDEALERS' AND STATIONERS' PROTECTIVE AND BENEFICENT ASSOCIATION.
NEW YORK, January 28, 1898.

Harrison Gray Fiske, Esq.

SIR: I have been instructed by this Association to notify you of the action taken by it at the last meeting, January 12, when it was regularly moved, seconded and resolved, in view of the fact that the Theatrical Trust had compelled the news stands in certain hotels from displaying THE MIRROR, or having the same for sale, that the members of this Association should give extra and prominent display to THE MIRROR.

While it is my duty to notify you of this action, it affords me great pleasure to have this opportunity of thanking you for past favors and to hope for an increased prosperity and circulation for THE MIRROR.

With best wishes, and assurance of hearty co-operation from the members of the Association, I remain,
BENEDICT R. BECKMAN,
Recording Secretary.

Art Must Be Free.

Editorial, Knickerbocker, Conn., Morning Union, Feb. 5.

The general theatre-going public may not be aware that there is such a thing in existence as a Theatrical Trust. The people who go to see plays care very little about the practical inward workings of the theatrical business, and it is only recently that the subject of this Trust or Syndicate has received publicity through the outspoken denunciation of its methods and aims by such artists as Francis Wilson, Richard Mansfield, Minnie Maddern Fiske, James A. Herne, and other prominent actors and producers. These artists have united in what is called an "anti-Trust" alliance, and they do not propose to be dictated to by the managers who form the Trust and whose aim and ambition is to reduce dramatic art to the level of a money-making business. Richard Mansfield has said "Art must be free," and most people—whether in the show business or not—will agree with him.

Trained Nurses.

Toronto Evening Telegram, Jan. 28.

A Philadelphia manager has added a trained nurse to the staff of his theatre. If the shows at Philadelphia are anything like some of the "attractions" which have played in Toronto this season, the average audience must be sick enough to keep more than one trained nurse busy.

THE NEW YORK DRAMATIC MIRROR

(ESTABLISHED JAN. 4, 1879.)

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

NEW YORK, - - - - FEBRUARY 5, 1898

THEATRICAL "TRUST" SUPPLEMENT No. 13.

*Such is the infection of the time
That present medicine must be ministered
Or overthrow incurable ensues.*

SHAKESPEARE.

Joseph Jefferson's Opinion

When the Trust was formed I gave my opinion as against it, considering it inimical to the theatrical profession. I think so still.

ANOTHER.

AN opinion from THOMAS BAILEY ALDRICH is added this week to the expressions by men prominent in the theatre and the critical and literary world against the Theatre Trust.

It seems that everybody whose ideas as to the theatre command attention and respect recognizes the dangerous and demoralizing character and the abominable influence of this money-seeking and art-destroying clique of speculators.

There is yet to be heard a single word in defense of the Trust from any person of prominence or character in or out of the theatrical profession.

Even those who "do business" with the Trust are more than reticent. They are dumb, so far as apology for or any extenuation of Trust schemes and operations are concerned.

And the Trust itself is still silent except when it opens one of its mouths to frame some lie or slander that it hopes may deceive the public, injure its honest opponents, or further its evil plans.

LIES AND TRUTHS.

THE deliberate, gratuitous and foolish lies told a few days ago by those Trust members whose mendacity is a characteristic most useful to that peculiar combination have reacted upon the Trust.

The liars spread reports that MANSFIELD and WILSON had "returned" to the Trust, and involved Trust defeat and embarrassment in Washington and New Orleans in a maze of falsehoods meant to mislead the theatrical profession and fool the public. The Trust itself is smarting as a result.

A look backward over the past three or four months, a period during which the more selfish and demoralizing schemes of the Trust have been punctured like bubbles by the press of this country, will disclose a series of cheap and ineffectual reprisals against THE MIRROR and a system of retaliation against actors whose independence has not been affected thereby in the least that were in line with this latest and most desperate device of the Trust to stem the tide that is setting against it. The lies were kindred to all the "aggressive" and "defensive" tactics thus far employed by or on behalf of FROHMAN, HEYMANN, ZIMMERMAN, NIEDLINGER, KLAU and ERLANGER. "By their works shall ye know them."

There has been prophecy as well as truth in the expressions thus far made against the Trust by theatrical authorities that based their opinions on a philosophy which necessarily recognized the personal and "professional" characters of FROHMAN, HEYMANN, NIEDLINGER, ZIMMERMAN, KLAU and ERLANGER. It is no wonder, when such persons as these, in scheming association, sought to hold the American Theatre by the throat in order to exact a "percentage" on all activities in it while forcing their own wares upon the public, that respected and respectable artists, managers and critics cried out in disgust.

"The stage," said WILLIAM WINTER, "ought to be free from every form of tyranny and to be administered, not as a corner grocery, but in the most intellectual spirit." AUGUSTIN DALY declared that the first aim of the Trust would be "to absorb competition and to kill off rivals or rivalry." JOSEPH JEFFERSON thought, and still thinks, that the Trust "is inimical to the theatrical profession." RICHARD MANSFIELD declared and still believes the Trust to be "a standing menace to art—an outrage, and unbearable." FRANCIS WILSON realized that speculators had the dramatic art of America by the throat. JAMES A. HERNE asserted that the effect of the Trust, if the Trust should be successful, would be "to degrade the art of acting, to lower the standard of the drama, and to nullify the influence of the theatre." WILTON

LACKAYE realized that the Trust was ruining the profession. WILLIAM DEAN HOWELLS deplored Trust ascendancy, exclaiming: "Not merely one industry, but civilization itself is concerned."

These were some of the opinions of men fitted to give opinions. Other men, really believing with these men, have selfishly held aloof and remained silent. And all along the members of the Trust have justified every expression made against that abomination by lies and actions even more contemptible than lies.

Happily for the theatre, the truth has had and is having effect, and the Trust could not even temporarily regain lost ground if every member of it were an Ananias.

THE REIGN OF INDECENCY.

LAST Sunday the New York Journal printed a strong cartoon picturing Father Knickerbocker holding the skirts of his coat so as to shield from the gaze of his children certain "show" bills of suggestive import on the street.

The World a day or two before had printed a cartoon of "Theatre Parties of the Near Future," showing a theatre vicinity where playgoers were all marked with this note: "If the present rage for the risqué in drama continues, theatre parties will resort to masks to conceal their identity."

Cartoons, as a rule, exaggerate their subjects. These cartoons, however, were in no sense exaggerations. The Theatre Trust has debased the metropolitan theatre and is debauching the public.

The dramatic vileness of which the Trust is the promoter, and which it excuses itself for promoting on the score that it "draws money," discourages decency in stage enterprise, humiliates and disheartens honorable and properly ambitious actors, and vitiates the tastes of those to whom the theatre should be an inspiration as well as a recreation.

CHARLES FROHMAN, the most active of American dramatic producers, has within recent seasons flooded the stage with filth and smut under the guise of "drama."

FROHMAN it was who originally exploited here The Foundling, Never Again, The Proper Caper and a Night Session, all of which had a Tenderloin vogue in New York, but several of which—and this is a hopeful fact—have been rejected in other cities and held up to the scorn of decency by the press in various places.

FROHMAN it was who has given even the Tenderloin, hardened to indecency, a shock and a "sensation" with The Conquerors, a play too vile to be described in plain English, and viler still in its "action."

It had been thought that those of FROHMAN's partners in the Trust, like KLAU and ERLANGER, whose productions were but confessedly superficial—merely physical—sops to licentiousness, were the chief workers of evil in influence upon the American Theatre. But they are simple putterers with indecency in comparison with FROHMAN, who indeed is "the head and the tail of the Trust."

THE ANSWER WILL COME.

WHILE half a dozen of the more prominent attractions handled by the Trust make no complaint against the Trust, for reasons very plain to everybody familiar with theatrical matters, the hardships and humiliations suffered by the smaller fry in Trust hands are still continuous and intolerable.

These smaller attractions are used by the Trust for its own purposes, and in some of the Trust's quick changes of bookings they are shuffled without mercy. They dare not openly protest or publicly complain, but the "routes" furnished to some of them by the Trust would give a geographer delirium. Long jumps, doubling on railroads and reduced percentages have brought several companies to disaster. The Trust pockets its profits, shrugs its shoulders, and asks "What are you going to do about it?"

This is a historical question. But it has several times been answered to the discomfort of its propounders. Violations of all the ethics of fair dealing and a high handed, dictatorial habit in doing "business" with persons upon whom it depends for profit will sooner or later answer it for the Trust.

Still Lying.

Under the Red Robe had but 210 performances at the Empire Theatre, New York. Its management is still advertising Under the Red Robe as having been "performed 300 nights at the Empire Theatre," the latest advertisement that carried this lie appearing in the Louisville Courier Journal of Jan. 30.

An Emphatic Denial.

Indianapolis Journal, Jan. 27.

Richard Mansfield denies emphatically that he has "made up with the Syndicate," as was alleged in New York this week. He is just now playing at the Grand, Harry Hamlin's anti-Syndicate house in Chicago.

THE TRUST ARRAIGNED.

WILLIAM WINTER:

The stage exerts a great influence upon society—almost as great as that of the church, and, probably, greater than that of the press, and it ought to be free from every form of tyranny, and to be administered, not as a corner grocery, but in the most intellectual spirit, as an educational force.

WILLIAM DEAN HOWELLS:

Not merely one industry, but civilization itself is concerned, for the morals and education of the public are directly influenced by the stage. Everyone who takes a pride in the art of his country must regret a monopoly of the theatre, for that means "business" and not art.

AUGUSTIN DALY:

I do not believe that the best interests of dramatic art nor the highest aims of the theatre will be served if the spirit of competition is chilled, crippled or destroyed; and the first aim of all such combinations or syndicates must be to absorb opposition and to kill off rivals or rivalry.

BRANDER MATTHEWS:

The history of the theatre abounds in attempts at monopoly. Some of them seem to succeed for a little. All of them fail in the end. All such attempts are foredoomed to inevitable failure. The stars in their courses fight against them.

JOSEPH JEFFERSON:

When the Trust was formed I gave my opinion as against it, considering it inimical to the theatrical profession. I think so still.

RICHARD MANSFIELD:

Art must be free. I consider the existence of the Trust or Syndicate a standing menace to art. Its existence is, in my opinion, an outrage and unbearable.

MRS. FISKE:

The incompetent men who have seized upon the affairs of the stage in this country have all but killed art, worthy ambition and decency.

FRANCIS WILSON:

Dramatic art in America is in great danger. A number of speculators have it by the throat, and are gradually but surely squeezing it to death.

JAMES A. HERNE:

The underlying principle of a theatrical trust is to subjugate the playwright and the actor. Its effect will be to degrade the art of acting, to lower the standard of the drama and to nullify the influence of the theatre.

JAMES O'NEILL:

I am opposed to trusts on principle, and when it comes to a trust that, if unchecked, is calculated to bring ruin to my art and my profession, I am doubly opposed to it.

WILTON LACKAYE:

The Trust is ruining the profession. It is playing havoc, especially outside of New York. The great stars have some chance, but the lesser lights have none.

H. C. MINER:

My experience tells me that an absolute theatrical monopoly would be beneficial only to the Trust. The big fish would eat up the little fish.

EDWIN KNOWLES:

We are in the hands of speculators pure and simple. Dollars, not art, govern their methods. The remedy lies with the great attractions and successful stars. Without their help and allegiance the Syndicate could not exist.

EX-POSTMASTER-GENERAL JAMES:

You can no more confine art than you can the atmosphere. One must be as free as the other. If the Trust seeks to embarrass art it must fail to pieces.

SYDNEY ROSENFELD:

Is not the hour at hand when men who write for the stage and still wish to hold a lofty ideal should unite to find some means of counteracting the present decadence?

The Trust is Doomed.

Levy Starling, Elgin, Ill., Jan. 27.

We believe the Theatrical Trust is doomed. Whatever the end of this fight of greed vs. art, the American theatre-going, art-loving public will emblazon on the pinnacle of dramatic honor the names of Richard Mansfield, Minnie Maddern Fiske, James A. Herne, Robert Mantell, Helena Modjeska, Francis Wilson, James O'Neill and Wilton Lackaye, Augustin Daly, Harry C. Miner, A. M. Palmer and other actors and managers, including Jefferson and Goodwin who, for the time being, are compulsory victims of the octopus grasp of the artless and heartless Trust. These actors, in defense of dramatic art, are fighting the good fight and are determined to win. The prayers of the entire profession are with them and many an actor, who is bound by the Trust, hopes to see it shattered. The fight for art and honor is led by the incomparably greatest American dramatic journal, THE NEW YORK DRAMATIC MIRROR, which is a tower of strength. The Frohmans and Haymans will find that prostituting the drama is no easy task.

Their Careers are Brief.

New York Sun, Feb. 1.

The evolution of the theatrical speculators is sometimes a curious process. They have been known to spring up in a very short time and endure for some years, but the majority of them have very brief careers.

The Spectre of the Trust.

The Winter's snow of 1901 lay deep in Herald Square; The calm of night was present in the cool, refreshing air; The theatre crowds had straggled home; grim silence waxed serene, And the "Owl" wagon glimmered as the monarch of the scene.

Adown the still Rialto, in the gloom and shadow there, While the chill, relentless breezes gambled gaily through its hair, Came a pale yet portly spectre, at a strange, uncertain pace, While the moonlight shone in pity on its phosphorescent face.

Then it mused, this ghastly relic, as it shed a silent tear, "Just to think," it said, "not long ago, we were the real things here; Our names looked like great kings' names as they beamed from every fence, And yet to-day those self-same names look more like thirty cents!"

"We use to run the theatres and the speculators, too— But, of course, the latter item is distinctly enterprising— And the papers were respectful and decidedly discreet, And the actors—well, to make it short, we really owned the street."

"There came a time when, for a while, we dreamed of wider scope, Of universal enterprise, of—ah! hollowness of dope! We thought we saw our \$ marks writ fair on far Cathay, On Zanzibar, on Borneo, and eke on Mandalay!"

"And then we woke up suddenly—the vision disappeared. Our wholesale calculations struck a snag and we were queered. The public wouldn't stand for plays too broad for flippant France; The players took it in their heads that they should have a chance."

"And then the finish came. Ah, well! We had our little fling. We didn't do a thing to them while we were in the ring; And now that men are thinking who it is that gets their dust, There's not a single glad hand for the spectre of the Trust!"

The grim old ghost gave one last look, then heaved a soulful sigh, And vanished as the wind gave out a rag-time lullaby; And then the Herald owls sang, in chorus sweet and clear: "We may be rather rusty, but, God wot, we still are here!"

THE CALLBOY.

Not Favorable to the Trust.

Chicago Record, Jan. 26.

Some strange doings admitting of an explanation not altogether favorable to the prosperity of the Hayman-Frohman Theatrical Syndicate are coming to light. Richard Mansfield has been able to make a contract direct with the manager of the Hollis Street Theatre, Boston, for a good engagement next season. Francis Wilson made a similar contract for the present season with the manager of the Park Theatre, Philadelphia. Both houses have been important links in the chain of theatres controlled by the "Syndicate," and hitherto both managers have been held by the agreement with the "Syndicate" to book no attractions except with its consent or through its agency. At the same time both Mr. Mansfield and Mr. Wilson have been proscribed as inimical to "Syndicate" interests, because they have insisted upon booking directly with theatre managers. This turn of affairs is taken by those familiar with the theatrical matters to mean that the "Syndicate" is receding considerably from the position it has endeavored to maintain. It is said that the attitude of the public has had much to do in bringing this about, and that Hayman and Frohman desire to placate public opinion before it brings unpleasant consequences upon their enterprise. And it is on this account that they have made these two notable concessions, and two of the most prominent house managers in the country have accepted the terms of the independent players on the main issue. It is generally considered a point scored by those who have disputed the wisdom of centralizing the theatrical business of the country in the "Syndicate."

Success of the "Shining Mark."

Memphis Press, Herald Jan. 5.

Francis Wilson, the well known comedian, who opens an engagement at the Lyceum Theatre to-night, is one of the bitterest enemies of the so-called Theatrical Trust or Syndicate of theatres which are chained together throughout the country under one management.

Mr. Wilson was asked this morning if he had lost patronage by his conflict with the Trust. "Most assuredly not," replied the funny man, looking serious, and not at all like the jolly character he portrays in Half a King. "On the contrary, I have been immeasurably benefited," continued Mr. Wilson. "You see, the leading members of the Trust have picked me out for a shining mark and have centered their attack on our forces directly at me; the consequence is that we have at times been compelled to show at other than first-class houses, but they cannot keep the people away, and our business has been better, I think, than had we appeared at the houses under their management."

THE USHER.



On his way to New Orleans to gather together the fragments of the Trust's interests there after the recent bomb explosion, Marc Klaw, the most loquacious of the several mouths of the octopus, stopped off at Atlanta to talk to a guileless reporter for the *Journal* there.

He rubbed that wonderful lamp—the exclusive property of the Trust—and lo, the reporter saw two new Klaw and Erlanger theatres rise on the site of a medical college in the Crescent City.

Klaw waxed enthusiastic regarding this sweet but elusive vision.

"We are going to build the theatres ourselves," said Klaw. "We will use our own money and need no outside help. If we needed any money I have in my pocket a telegram I received yesterday, just before I left New York, from Mr. Alf. Heymann, in which he authorizes me to draw on him for \$200,000, if necessary."

Mr. Alf. Heymann's willingness to receive a draft for a little amount like that is refreshing. Evidently there is more money in doing press work for Charles Frohman than most persons imagine.

It is a pity that Mr. Alf. Heymann is not to be allowed to give his mite to the Trust's cause in New Orleans.

Concerning the Trust Klaw told the reporter that "We have no time to answer all the unjust and unmerited things which have been said of us." And that declaration will be readily believed, for it would require little short of an eternity for the Trust's members to meet the charges lodged against it, even were they not unwilling and incapable of doing so.

"We rely upon the future to justify our course," continued Klaw, "and you will see that little by little the most prejudiced will recognize that they were mistaken. We cannot expect to satisfy everybody."

The future will not justify a course marked by coercion, arrogance, deceit, incapacity and a determination to rule or ruin the theatrical business. It will not justify degradation of stage art or the debauchery of the drama.

The Theatre Trust has had a fair trial. It has been condemned by the independent press, by self-respecting actors and by men entitled to represent and speak for the playgoing public. Its conviction resulted from the evidence of its own acts.

The widespread sentiment against the Trust is not due to prejudice. And no one knows this better than Klaw and his associates. Public opinion denounces and rebukes the Trust because it is a selfish, useless combination of schemers, speculators and middlemen who are striving to monopolize all the avenues of an interest that should be free and to manipulate the capital and the talent of others for its own profit without reference to the permanent interests of the theatre.

Colonel Sinn, of Brooklyn, appears to have been hypnotized by the Trust, in whose interests he wishes to be known as an ardent worker. The day may not be far distant when the scales will fall from Colonel Sinn's eyes, when the hypnotic influence will disappear, and when the Trust will not seem to be the "good thing" that delights and enchants him at the present time.

Of course, the Colonel is happy to be able to secure attractions at better percentages than formerly, and, equally, of course, he heartily advocates the Trust's "new terms"—the practical squeezing device which a short-sighted and selfish policy has imposed for purposes of gain to the detriment of the stage and the partial destruction of enterprise.

If Colonel Sinn or anybody else desires to know the blighting effect of the Trust let him look over the list of attractions for next season that the Trust controls or has controlled, and note the beggarly absence of strength and novelty.

In a querulous letter to the *Brooklyn Eagle* Colonel Sinn declares his satisfaction with the Trust (whose partner he is both in the Montauk and the Columbia theatres) and expresses his

surprise and grief that everybody else does not agree with him on this subject.

The *Eagle* refutes so completely and convincingly the Colonel's ingenuous misstatements respecting the Trust's encouragement of American plays that it is needless to dwell upon that aspect of his curious communication.

"The Syndicate does not obtrude itself upon the private affairs of stars, nor yet of critics or newspapers," the Colonel writes, pleading for silence regarding the Trust and its doings. "It has a business mission to fulfill and it accomplishes that with as little friction as possible."

The word "private" in the Trust's lexicon has a new and unique meaning.

Possibly the Colonel agrees with his allies of the Skindicate that if they dictate the time and terms of stars, reduce their legitimate earnings, tax them to an extent that discourages their artistic and material progress and if they rebel against these outrages close them out of the cities monopolized by the combine, it is all right; there should be no public protest; the Trust should be permitted to work its schemes and games without hindrance, because these things are "private affairs."

Similarly, when the Skindicate attempts to bulldoze newspapers, conspires to injure the business of journals that are independent enough to tell the truth about it; orders its clients to remove advertisements from offending prints and commands hotel ticket speculators to cease selling them; induces counting-room influence to gag dramatic writers who are too free-spoken, then, again, according to the Colonel, the Trust is not obtruding itself upon "the private affairs of critics or newspapers."

No doubt the Trust has "a business mission to fulfill" that is peculiarly interfered with by the exposure of its real character, and, no doubt, too, the Trust would rejoice if that mission could be accomplished without "friction" or publicity.

Fortunately, it is not always possible to conduct a dark "business" in darkness. A flood of light is none the less disconcerting because it is inevitable, nor more welcome because it shines steadily.

Sometimes a little awkwardness occurs when distant arms of the octopus do a little independent wriggling on their own account, without waiting for direction from the head centre.

Just now, when the Trust's booking agents are trying to shout themselves into the belief that their two New Orleans theatres are a reality, it is amusing to read John Haylin, the Trust's Cincinnati exponent, on the situation. This is from the *Times Star*:

Mr. Haylin said the other day that the giving up of the lease of the two New Orleans theatres by Messrs. Klaw and Erlanger was not "significant." "It shows no weakening on the part of the Syndicate," said Mr. Haylin. "New Orleans is so out of the way that it is not perfectly convenient for the attractions controlled by the Syndicate to go there. So the leases were turned over to Colonel John Hopkins. The Syndicate is as strong as ever."

The Trust's Ananias in New York are telling an entirely different story. They ought to maintain closer relations with their representatives elsewhere.

Word comes from London that Paul Potter, the dramatic Fagin, has bought the English rights to Maupassant's "Mlle. Fifi," one of the sources from which he stole the material for *The Conquerors*.

This purchase is not due to any desire to make restitution or honest acknowledgment, but simply because the representatives of the Maupassant heirs, after *The Mirror*'s description of the theft, threatened to enjoin *The Conquerors*' production in London. The question of Potter's gross literary dishonesty is not altered by this enforced transaction.

Now that the Maupassant estate has received pecuniary compensation, it will be interesting to know whether Potter will be able to settle with Sardou for the rest of the stolen goods.

Is He Looking for Wilde?

We do not believe that Charles Frohman has offered a five thousand dollar reward for the present address of Oscar Wilde. There is quite a large number of people who come here from out of town and who would be ashamed to be seen at such a show at home, but who take their chances here and go to see *The Conquerors*. Therefore we do not believe Mr. Frohman needs a play by Mr. Wilde to take its place. Wait until next season.

An Anti-Trust Bill.

An anti-trust bill, naming a penalty of \$10,000 fine or from two to fifteen years imprisonment, has been introduced in the House of Representatives by Mr. Green, of Nebraska. It makes it a felony to monopolize or attempt to monopolize any part of the trade or commerce among the States or with foreign nations, and the making of every contract, agreement or combination entered into by any persons, firms, corporations or combinations of persons as a trust or otherwise, to restrain trade or commerce or limit or control the output or price of any article of commerce.

IT IS WORKING HARDSHIP.

All Theatrical Interests Seriously Affected by the Methods of the Trust.

Kansas City Journal, Jan. 5.

The dominant subject of discussion in the stage world has been, for some time, the Theatrical Trust, presided over by Messrs. Charles Frohman, Al Hayman, Samuel F. Nirdlinger, J. Fred Zimmerman, Marc Klaw and Abraham L. Erlanger. The operations of the Trust have caused much contention among managers and stars, and have provoked extended comment among newspapers. The subject has even been taken up in London and used as an evidence that theatrical affairs in the United States are conducted purely on a commercial basis, with no consideration whatever for artistic values, except as they may contribute to pecuniary interests.

So far the general public has not been seriously affected by the Trust, and for that reason *The Journal* has refrained from taking issue with the combination. There are, however, some general aspects and some artistic considerations that merit attention.

It is claimed that the Syndicate, or Trust, has already secured control of about sixty of the leading theatres of the country, and that there are not more than twenty houses of the first rank free from its clutches. The combination is also in control of all of the big attractions, with the exception of some half dozen. The manager of a Trust theatre is absolutely subject to the bookings of the Trust, and pays tribute for the engagements made, the remuneration being a certain percentage of the receipts. The manager of a Trust attraction, on the other hand, is entirely at the mercy of the concern, and pays into its coffers a part of his receipts for each engagement. After shaving the receipts for the benefit of the Trust, the theatre manager and the company manager divide what is left. Through their connection with the Syndicate and for the money they pay to it, they are saved the time and trouble of making their own bookings.

All this might be very well if it were just as equitable for the manager of a theatre or the manager of an attraction to remain out of the Trust as to become a subject to it. But the original nucleus and prospectus of the organization were made so strong that many who were unfavorable to the principles involved felt compelled, through business interests, to come into the exacting ring, believing, however, that the scope of the organization would be so limited that it would give them a distinct advantage over those on the outside.

But the Syndicate, inspired by inordinate greed, has practically absorbed the leading theatres and the leading attractions, and both the house and company managers find themselves playing the same theatres they formerly played, dividing their receipts on the same basis as of old, but incidentally paying the big Trust for the advantages they are not securing, since the Syndicate has assumed such proportions that there is practically no opposition to combat.

It will be seen that the situation is working a hardship upon the managers in and out of the Trust, as well as upon the attractions in and out of the organization. The only parties to the business who are thoroughly satisfied are the organizers, who have left little scope for those on the outside, and who levy tribute from those on the inside.

This combination has disturbed the whole theatrical business, has put unjust hardships upon those managers and stars who refuse to be dictated to in the management of their business, and has worked an imposition upon many who are under the direction of the combine, in some instances exacting bonuses for membership, in addition to the payment of commissions.

From the artistic point of view it is disheartening to see the speculative tendency increasing at the expense of the higher development of the drama. The only test the Trust managers apply to an attraction is its possible or its established value in dollars and cents. It is not essential that it should be meritorious or even decent, so long as it makes money.

But theatrical business in this country has been controlled by the speculators for a long time, and there is little hope that the Trust will be broken up through its venue to art. It will be destroyed by organized opposition, not a trust opposition, but one open to every theatre or company manager who may want to do business with it, no matter what his other connections may be. If this opposition once assumes determined form and a break is made from the onerous combination, the Theatrical Trust will speedily become a thing of the past.

The Cause of Independence and Art.

Indefinite News, Jan. 25.

That Mr. Mansfield arrives at the Grand Opera House in the midst of some alarms, deeply significant battles and an uphill struggle of honorable managers against a threatened monopoly is something brilliantly conclusive in the inseparable union of independence and art. A courageous enterprise is the only element possible to count upon in the generalship of a brave campaign against oppression of any sort and that the generous genius of Richard Mansfield stands bravely and indignantly at any power directed in measures tending to thwart his lofty achievements is a token of ultimate rescue from a bondage, thrust upon the unyielding. *Amoy, London and Chicago News.*

Everyone will be glad to know that Richard retains his red badge of courage.

The Cloven Foot.

Chicago Tribune, Jan. 25.

Some body-soul in New York yesterday telegraphed that Francis Wilson had transferred his interests to the Syndicate. The day before the same news came from the same source about Richard Mansfield, and was promptly denied by that gentleman. The probabilities are that Mr. Wilson will have something to say when he reads this report. If the Syndicate is responsible for this sort of cheap and contemptible tactics, it is evidently beginning to show the cloven foot.

FROHMANIA.

Indecent and Demoralizing Plays the Feature in Trust Productions This Season.

New York Daily News, Jan. 25.

There is an unusual amount of newspaper comment expended just now on the sexual problem play. The introduction to the metropolitan stage of meretricious examples of this particular style of drama has started the critics and the public alike into momentary energy, not while the men who continually write of this stage and its offerings point out the infamous features of these plays with epithetical adornment and painstaking precision, men, women and children are pouring a flood of correspondence into newspaper offices anent the indecent dramas. But virtuous indignation and critical denunciation produce the very effect the managers of such plays strive for. They send crowds of silly, gaping people to witness the performances. So long as the crowd flows past the box office, these managers will be content; so what has criticism to do with them? They would present any spectacle within the pale of the law that gave promise of bringing returns. It is useless to expend energy and waste ink denouncing them. But one would suppose that an actor or an actress who had achieved any degree of fame in the profession would hesitate before undertaking a part so utterly repulsive to good morals and the tastes of the community. The fact that certain players of some little renown have appeared in roles not calculated to add to their laurels, and which call for an abasement of all self-respect, is a heinous commentary on the precarious condition players have been reduced to by the art-degrading Theatrical Trust. The magnate whose love of dollars overshadows everything else says to the actress who has gained popularity in a certain line of work: "I command you to play this part," and there is no appeal. It is either do it, or disappear in the horde of legitimates who have gone into vaudeville because the Trust has succeeded in closing other avenues of endeavor to them. This phase of the matter is assuming appalling proportions. Charles Frohman has been trying to create a sensation for fifth since the season opened. He offered play after play that was unfit for the ears of decency, and forced into them the actors and actresses who are under his management. It became a craze with him. He sought comedies and melodramas that gave forth the most nauseating odor of eroticism, and would consider plays of no other kind. The fad spread among others, and New York to-day has a list of plays that are a disgrace to the metropolis. One would expect to find no worse in a mining camp in Colorado. With two or three exceptions, the Broadway theatres are given up wholly to exhibitions that are vilely libidinous; and players who were wont to enact nobler roles and who gave promise of accomplishing something creditable on the boards are lending themselves to the degrading spectacles. When the wave of impurity has ebbed, and a healthier condition returns, it will be a difficult thing for these players to retrieve the place in public esteem that they have forfeited at the behest of their masters and drivers.

That Unspeakable Play.

The Critic, Jan. 25.

I am surprised and grieved to find the following remarks in Mr. E. A. Dithmar's column in last Sunday's *Times*, concerning that unspeakable play, *The Conquerors*:

As a matter of fact, amiable Paul Potter's latest clever piece of dramatic crib-work is not worth so much fuss. It's not half so wicked as it might be. In fact, it is not immoral at all. It is not a nice play for half-grown girls to see, but I do not think the half-grown girls ought to be taken to the theatre so much.

No, it is not "a nice play for half-grown girls to see," nor for full-grown girls either, and I do not hesitate to say that no respectable woman, knowing the plot, would voluntarily go to see *The Conquerors*.

To this paragraph Mr. Dithmar adds another which, considering the source, is even more reprehensible than the first. He says:

Mr. Potter's lack of the finest artistic skill, rather than his choice of subject, is here at fault. Personally, I would rather see *The Conquerors* than *The Merry Wives of Windsor* or any other play in which vice is made the subject of jest; but that is merely a matter of temperament. I am firm in my belief, however, that if we are to have a development of dramatic art, it must be in defiance of the prudes and the parents who want the theatre brought down to the nursery level of intellect.

Why, I should like to know, does Mr. Dithmar think that dramatic art can only be developed along the line of fifth? There are people who argue that neither literature nor art can be developed along any other line, but I am as surprised to find Mr. Dithmar making such statements as I am surprised to find a theatre of the Empire's standing producing such a play as *The Conquerors*.

I hear that the production of *The Conquerors* in London has been indefinitely postponed. This does not surprise me, as I never for a moment believed that the censor would allow it, or that Mr. George Alexander would produce it.

Wilson's Emphatic Denial.

Chicago Chronicle, Jan. 25.

Declaration of my surrender to the Theatrical Trust is a lie.

FRANCIS WILSON.

This is the telegram which John Hamlin of the Grand Opera House received yesterday.

The announcement of Mr. Wilson's yielding was received with much surprise and has been much discussed for the last two days. Mr. Wilson has been so determined in his intention of fighting the Trust that neither the Syndicate nor the anti-Syndicate people could believe his surrender possible.

There seems to be a good deal of dirty underhand work going on just now in connection with some of the Syndicate's movements, and if the gentlemen who are allied with the Syndicate are wise they will stop this sort of thing if they can, and if they cannot at once disavow all responsibility for tricks that are worse than vain.

COLONEL SINN, TRUST DEFENDER.

THE BROOKLYN MANAGER WRITES A LETTER TO THE "EAGLE."

And That Newspaper, in An Editorial, Riddles The Colonel's "Arguments"—Both Articles In Fall—An Interesting Incident That Shows The Temper of The Press.

Colonel William E. Sinn felt called upon to defend the Trust the other day, and sent to the Brooklyn Eagle the following letter, which was published in that paper last Sunday:

To the Editor of the "Brooklyn Eagle": Some portions of the criticism of The Senator, which appeared in the Eagle of January 25, compel me to utter a protest against its positive misstatement of fact and a bias against the Theatrical Syndicate which more than once has cropped out in the articles relating to the stage in Brooklyn, published in your paper.

That architect is a fool who would erect a ten story building upon a foundation of 2x4 timbers. The structure would speedily reduce itself to a ruin, because its foundation was false. So with the article I refer to which is built upon the misstatement that the Syndicate controls stars at all, much less provides plays for them to appear in. I quote from the article in question:

"Just now, when the Syndicate controls most of the actors and supplies them with plays, which have had a trial either in London or Paris, and thus reduced the risk of production, when we are getting a succession of plays with foreign motives, even when the text has been stained over with American local color in an attempt to give it a native atmosphere and it seems as if the development of the American drama had been temporarily arrested, The Senator is doubly welcome."

This is ridiculous. In the first place the mission of the Syndicate is to simply make engagements and arrange routes of companies, in which they have not as a Syndicate got a dollar's worth of interest. Fancy Mr. Mansfield, Mr. Jefferson, Mr. Crane, Modjeska, Julia Marlowe, Miss Davenport, Mr. Robinson, and as many more of our prominent artists as you might wish me to list, being compelled at the instance of the Syndicate, to play foreign comedies or dramas! And fancy for one moment the Syndicate taking that trouble, or upon what reasonable pretext they would base an attempt to do so.

Years ago the claim might, and, in fact, was made, that our prominent producing managers of that day in New York preferred to eliminate the large risk involved in original productions, by taking foreign works, which had become successes abroad and might reasonably be supposed to take as strong a hold upon American theatre-goers as in the countries where they were first seen and had attained success, and I do not deny that we have for many years supported the works of native writers upon native themes. On every hand you see the plays of American authors being produced and the very reverse of that claim is the fact. For instance, as the article admits, this very play, The Senator is American in subject, in treatment, in production, and I do not call to mind a single play Mr. Crane ever appeared in which was not American, unless it were Shakespearean. The list of successful authors of the present day is quite as large in America as in any other country.

Another fact to which I will call your attention before I close, upon the length of this letter, is that, at the time I refer to, being the period when American managers produced foreign plays almost exclusively, the outputs of American authors was not accepted abroad. We had no such example before us, as of late, when there were running in prominent British theatres three American successes, played by American actors and managed by American brains; and one of these translated later and produced upon the French and German stages. And the demand for American plays there for the coming season is as brisk as ever and, in fact, even greater.

But such was the fact, and I was sorry to see in the article in question the attempt to throw American authors into the shade and cast odium upon the Theatrical Syndicate by the charge that they were deliberately taking foreign plays in preference to the works of American authors, when, as I have said, the Syndicate does not control stars in respect to dictating what plays they may produce. I cannot see any for this spirit of opposition which breaks out anew every now and then and finds its way into your columns. The Syndicate does not intrude itself upon the private affairs of stars, nor yet of critics or newspapers. It has a business mission to fulfill and it accomplishes that with as little friction as possible, giving the public such attractions as offer themselves to the Syndicate for engagements. After all, I find the public very much to be relied upon in such matters, for it is clear that it is not interested in the private concerns of the Syndicate, deeming it sufficient to have the privilege of seeing just such plays as it wishes to.

WILLIAM E. SINN.
Brooklyn, N. Y., January 27, 1898.

The Eagle commented on this letter in the following editorial:

A letter appears in another column from the veteran manager, Colonel Sinn, concerning some remarks in the Eagle about The Senator and other plays. Colonel Sinn has a vigorous mind and when he does not like things which are said in print about his theatre or his associates he speaks out, which is a manly and commendable habit. It also tends to keep the Colonel's theatre in the public eye, which is what the theatre is there for and for which no reasonable man blames Colonel Sinn. This is a rather unfortunate season, however, for him to proclaim the prosperity of the American drama and especially to credit his associates in the Syndicate with fostering such prosperity. Here are the nativity and authorship of a few of the plays now being offered in the Syndicate's theatres, and usually under its management:

By Mr. John Drew, for whom Mr. Charles Frohman buys plays, A Marriage of Convenience, French, adapted by an Englishman, One Summer Day, English as far as known.

By Miss Maude Adams, for whom Mr. Charles Frohman buys plays, The Little Minister, Scotch.

By Mr. E. H. Sothern, managed by Mr. Daniel Frohman and playing Syndicate houses outside of Manhattan, The Adventures of Lady Arlequin.

By Julia Marlowe, whose husband is playing in London in deference to the Syndicate's preference for handling its married stars singly, The Countess Adelska, German, For Bonnie Prince Charlie, French, adapted by two Americans.

By the Empire stock company, Charles Frohman, manager, The Compurgers, French, taken by an English resident here without acknowledgment to Sardou on the bills. Under the Red Robe, English.

By the Lyceum stock company, Daniel Froh-

man, manager, and playing Syndicate houses outside New York, The Prisoner of Zenda, The Princess and the Butterfly and The Tree of Knowledge, all English.

By companies organized by Mr. Frohman of the Syndicate, The White Heather, English; Never Again, French; A Night Session, French. By companies originally organized by Mr. Frohman or the Syndicate, Sowing the Wind, English; Sporting Duchess, English; The Foundling, English; Two Little Vagrants, French.

Imported by the Syndicate or Mr. Frohman, The Sign of the Cross, English, both as to play and players.

By Mr. Charles Coghlan, in one of Mr. Frohman's theatres, The Royal Box, French.

Whether in view of this list it is "ridiculous" to welcome the revival of an American play is a matter of opinion and Colonel Sinn is entitled to his. The question whether one likes the ways of the Syndicate is a matter of taste. Colonel Sinn does like them, which is fortunate in view of his business relations. Other people have to found their liking or disliking on what is offered in Syndicate theatres. Many people do like what is offered there and the Syndicate makes money, which is its purpose. It may as well recognize, however, that there are other people who cannot be brought to like its ways until the moral and intellectual tone of its plays, as represented in the above list and a whole batch of musical farces which it carries through the country, is considerably raised. The Syndicate has been a power for about two years. The general average of the stage has been more trifling, not to say indecent, this season and last than for some time previous. How much of that coincidence is cause and effect we will not undertake to say, but the Syndicate is our conspicuous theatrical force, and if the tone of our stage was notably high does anyone doubt that it would claim the credit.

AS TO NUMBER TWOS.

Imposition Brings its Own Reward, and the Reward is Not Money.

Providence Journal, Jan. 31.

The defenders of the Theatrical Trust are trying to make the public believe that criticisms of "No. 2" companies are unreasonable because it is impossible to have the original cast in New York and on the road at the same time. Most people want to see a successful New York play while it is new, and of course it would be poor business policy to sacrifice the profits of a long metropolitan run to please the smaller cities. Under such conditions there is nothing reprehensible in the formation of second and third companies, but managers should be careful to engage only first-class actors and to publish no misleading advertisements. It should be stated plainly that the original company, for business reasons, cannot be taken out of New York, and that honest effort to provide a satisfactory substitute has been made. If the play is what the people want to see, a good "No. 2" company will be well patronized; but if the demand is for a particular artist, like Richard Mansfield or Minnie Maddern Fiske, a substitute will not be accepted.

The prejudice against "No. 2" companies is very largely based on the practice of sending out cheap talent and allowing theatre-goers to assume that they are to see the actors who established the reputation of the play in New York. The result is a general disposition to question the truthfulness of the advance notices, and the "No. 2" companies in many instances are discredited, while the theatres are not half filled. It should be the aim of managers to elevate the standard of the road troupes and to prohibit ambiguous advertising. It will take time to remove the prejudice against "No. 2" dramatic organizations, because confidence is of slow growth, and if the Theatrical Trust values its reputation, it will see that good entertainment is provided. The plan of charging \$1.50 a seat for inferior productions does not pay. Imposition brings its own reward, and the reward is not a surplus in the treasury.

THE TIME HAS COME

When Refined People Must Shun the Theatres that Boast Trust Productions.

Editorial, Hartford Times, Jan. 25.

"TAINTED TRASH."—This is the New York Tribune's description of the latest theatrical reproductions of courtesan life on the New York stage—the drama of The Tree of Knowledge by R. C. Cato of London at the Lyceum Theatre by Daniel Frohman's company. The criticisms of this play in the New York papers to-day afford an accurate gauge of the relations of those papers to dramatic art. The Tribune publishes an able and strong essay on the illicit love plays of the period by William Winter, an admirable piece of work, helpful to morals and to art. The New York Journal gives a vivid idea of the quality of the new play in the skillful handwork of Alan Dale. The criticisms of the Herald, Sun, Times and World are just the ordinary sort of stuff written to please the managers and to offend nobody. All of the four last mentioned earnestly insist that the play is very interesting. Yet it is entirely clear from the descriptions they give of it, that it can interest only vulgar or "morbid" minds.

We shall not undertake even to sketch the plot of this play, the main personage in which is an intensely immoral woman. Mr. Winter points out the obligation of all writers for the stage or for the reading public to refrain from "opening a drain pipe on the public mind" unless he has something more important to say than to repeat the old remark that "evil communications corrupt good manners." He does not contend that plays treating of illicit love are always corruptive of public morals, but, and here Mr. Winter preaches the gospel truth,

These are very wise and excellent words, by one of the best friends of the stage, and one of the best writers on dramatic topics. The time seems to have come when refined people must keep away from all the "opening nights" of pretty much all the theatres.

THE TRUST INFLUENCE

Has Seriously Affected the South this Season—Managers' Hands Tied.

Augusta, Ga., Chronicle, Jan. 16.

During the present theatrical season I have been asked many times, by people who appreciate plays, why it is that Augusta is not given better attractions, and why people are compelled to go to the theatre to see very cheap repertoire companies walk, or rant, through plays that have become threadbare by usage. Conditions are the same all over the South.

During the first part of the season as answer there was the yellow fever scare. Then there came the old, old "5-cent cotton" story.

True, these two have had effect in their way, but there is a more tangible and far-reaching influence than either or both combined. It is the influence of the Theatrical Trust, which has in its grasp the theatres of almost the entire country. Five men are at the bottom of all this. As it now is the South suffers the most of all sections. The larger cities are not hurt, but the "one night stands" reap the unjust reward.

You must know that there is a firm in New York city which does a great deal—in fact most—of the booking of routes for theatrical companies. They, with others, are supposed to form the "Syndicate" which now has the dramatic profession by the throat.

It matters not how they got this hold; they have it, and they will keep it just so long as the theatre-going public will submit. There was a time when the name of "Frohman" on a billboard was a delight. Now the knowing ones overlook it, or else they wink the other eye and pass on.

A southern manager cannot get what his patrons want. He must sit with his hands tied and take whatever comes his way—which means just those attractions which the Syndicate, in its all-seeing judgment, may see fit to send. If he asks for bread they give him a stone, and if he asks for fish they give him a serpent.

When managers first agreed to let this New York firm do their booking for them they perhaps thought they were falling into a good thing. They saw it would not be necessary for them to go to New York before the season opened and make contracts as they had in years gone by. All they would have to do would be to sit down and wait.

But probably they could not see what was coming. They could not know that though they may have dates for the appearance of certain attractions that those attractions would never reach them.

They knew not that companies would be kept from the territory, if the Syndicate deemed that money thereby would go into its pockets.

The people want good plays, and good players, and if, throughout the United States, they will take a decided stand, the Trust will not last very long, and once more the "provinces" can get good attractions.

Naturally, a house manager wants to make money. He is not in the business for his health, and he takes anything that comes. For this reason the South has, this season, been flooded with poor players of melodrama and comedy. People have gone to see them from the mere fact that they wanted some way to pass an evening; and not because the companies asked only "10, 20 and 30 cents."

They have no more business on the stage than an infidel in a cathedral pulpit. When the Trust is boycotted out of business, and good actors are allowed to go where they choose, then the days of the "ham fatter" will shorten and the stage will once more assume its proper place.

Mr. Richard Mansfield, Mr. Francis Wilson, Mrs. Minnie Maddern Fiske, Mr. James O'Neill, and a few others have taken a stand against the Syndicate. The leading newspapers of the country are "again" it and others will fall into line. These appreciate the fact that even the public are at the mercy of the Trust.

When the Trust has passed into history and art blossoms again, there will be no more "advance stuff" setting forth the claim that the "original cast" will bow to the one night stand. Inferior actors will not be sent out and heralded as the same who made metropolitan successes. The people of the South are willing to pay their money for the real thing, but when northern managers send out tin and stamp it sterling, then comes the time to call a halt.

Deliberate Lying by the Trust.

Editorial, New Orleans Item, Jan. 31.

Under this galling caption THE DRAMATIC MIRROR prints a scathing denunciation of the falsehoods and misrepresentations with which the Trust still endeavors to mislead and to deceive the people. On this occasion the charge of insincerity and of direct and deliberate falsification is laid at the door of our own Marcus Klaw and Abraham Erlanger, who are the exclusive and unscrupulous booking agents of the Syndicate. Our purpose in reproducing this biting commentary upon the interested and cruelly dishonest fabrications hatched in the brains of the delectable Klaw and the bellowing Erlanger, is two-fold. Not only do we desire to show that the little respect entertained by the Item for the disgraceful business methods and unblushing mendacity of these Baxter street shysters is almost universally entertained, but also to establish that they are most contemned, disregarded and scorned by those who have known them longest and best.

Blacklisted.

An actress of eighteen years' experience on the stage has been blacklisted by the agency end of the Trust because two years ago she dared to threaten suit unless she received an amount of salary due her. There are others who have been blacklisted by the "agency" of the Trust. But a time will come when this kind of "business" will react upon the Trust.

PLAYING A GAME OF BLUFF?

NOT BELIEVED IN NEW ORLEANS THAT TRUST THEATRES WILL BE BUILT.

Are Klaw and Erlanger Trying to Work the Scheme By Which They Fooled Savannah Several Years Ago?—A Little Theatrical History Pertinent at The Moment.

Daily Item, New Orleans, Jan. 31.

The local representatives of the Theatrical Syndicate are playing the "new theatre confidence game" exceedingly well. In the presence of a large crowd of curious spectators ground was broken this morning at the corner of Tulane avenue and Dryades street for the two Thespian temples the Trust has promised the amusement-loving public. But despite this gigantic and finished bluff the people are still unconvinced. They do not believe that an earnest effort is being made to give them two new places of amusement for the theatrical season of 1898-99.

Klaw and Erlanger went through the same performance at Savannah, Ga., that they are now dishing up to the people of New Orleans. They made all the arrangements for the erection of a new theatre, and fluked at the last moment. The following extract from the Savannah Morning News of August 28, 1895, gives the details of the negotiations which were then pending for the erection of a theatre at Savannah:

Mr. Marc Klaw, of the firm of Klaw and Erlanger, of New York, which represents theatres and makes theatre bookings throughout the country, arrived yesterday on the Birmingham, and is at the De Soto. Mr. Klaw came to Savannah for the purpose of looking into the matter of getting a new theatre here, it being well known that the present theatre is controlled by the Green wall Theatrical Circuit Company, of New York City. Mr. Klaw went to see Mr. C. H. Dorsett, a prominent real estate dealer, with regard to his plans, and stated yesterday that the result of his interview with Mr. Dorsett was very satisfactory.

"I was referred to Mr. Dorsett," Mr. Klaw said, as a real estate man who is thoroughly posted on the situation here, and for the present I have left the matter entirely in his hands. There are a good many questions to be considered in making the selection of a site. Such a building as we would want should be near the centre of the city, or in the business portion, and the location of the street car lines must be considered. Mr. Dorsett will look into the matter and see what advantageous sites can be secured."

"What plan do you propose to pursue?" Mr. Klaw was asked.

"My idea is," he replied, "that a handsome office building in the business section of the city, with a theatre back of it, would pay handsomely. We expect to interest the people here in the matter, and to take a share in it ourselves. Then, of course, Mr. Klaw would guarantee and secure the lease for a certain number of years. Such a building should cost from \$250,000 to \$300,000, and on that amount, I am satisfied, would easily pay 10 per cent. Savannah has very few fine office buildings and such a structure would prove an attraction as well as a paying investment. We expect to come here and we look on this as the best plan, especially for the people here, as there would be an additional interest in the theatre. If we cannot get here on this plan, however, we will do so on some other."

It will be seen that Marc Klaw made the same assertions in Savannah that he has made in New Orleans. But over two years have passed and the Trust has not erected any theatre in Savannah. The same conditions existed in the Georgia city that exist here now. The Trust was badly whipped and sought revenge. It spread the rumors about the erection of a new theatre at Savannah in order to perfect the booking. In New Orleans the same performance is being gone through with.

The Trust's Lies React Upon It.

Chicago Record, Jan. 27.

Francis Wilson has authenticated a report, printed in this column yesterday, in which it was said that he had scored a point against the Theatrical "Syndicate" by making an engagement directly with the manager of the Park Theatre, Philadelphia. And yet it seems the transaction has been so misunderstood that some have thought the transaction meant the surrender of Mr. Wilson to the Syndicate; and, in fact, this was the report sent from the East. That this was an error or a misstatement of Mr. Wilson's position is made evident by a telegram received yesterday by Mr. John Hamlin, of the Grand Opera House. It was brief, but not less decisive:

"Declaration of my surrender to Theatrical Trust is a lie."

Richard Mansfield, through his manager, A. M. Palmer, was not less emphatic in denying that he had surrendered to the Syndicate because he had made an engagement with the manager of the Hollis Street Theatre, Boston. He and Mr. Wilson both maintain that these misleading reports are being sent out by the "syndicate" for the purpose of concealing from the public the fact that it has been compelled to recede from its first determination to shut both these players out of the houses it controls.

A Suit Against the Trust.

H. W. Breitling, a prominent merchant of New Orleans, last Wednesday filed a suit against the Theatrical Trust for \$25,000 in the United States Court for ejectment from one of the Trust theatres in that city on New Year's Eve. The plaintiff charges cruel treatment on the part of the theatre management.

Investigating Trusts.

The Senate committee now investigating Trusts sat in Cleveland, O., the other day, where it was requested by a local lawyer to turn its attention to the Theatrical Trust. Whether the lawmakers really investigate the Theatrical Trust or not, it is quite certain to be still further inquired into by the newspapers of this country.